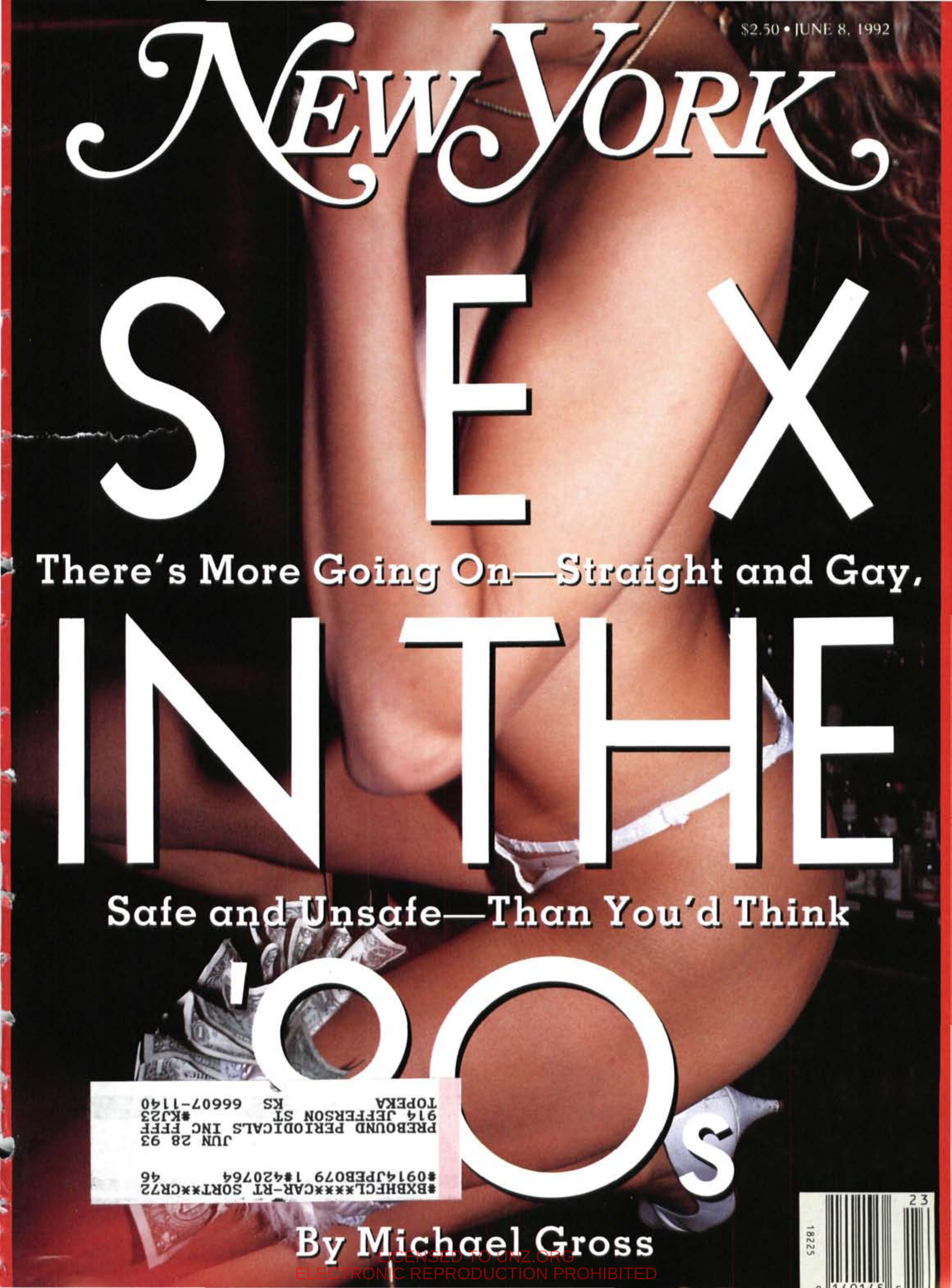

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NEW YORK

SEX IN THE '90s

There's More Going On—Straight and Gay, Safe and Unsafe—Than You'd Think

By Michael Gross

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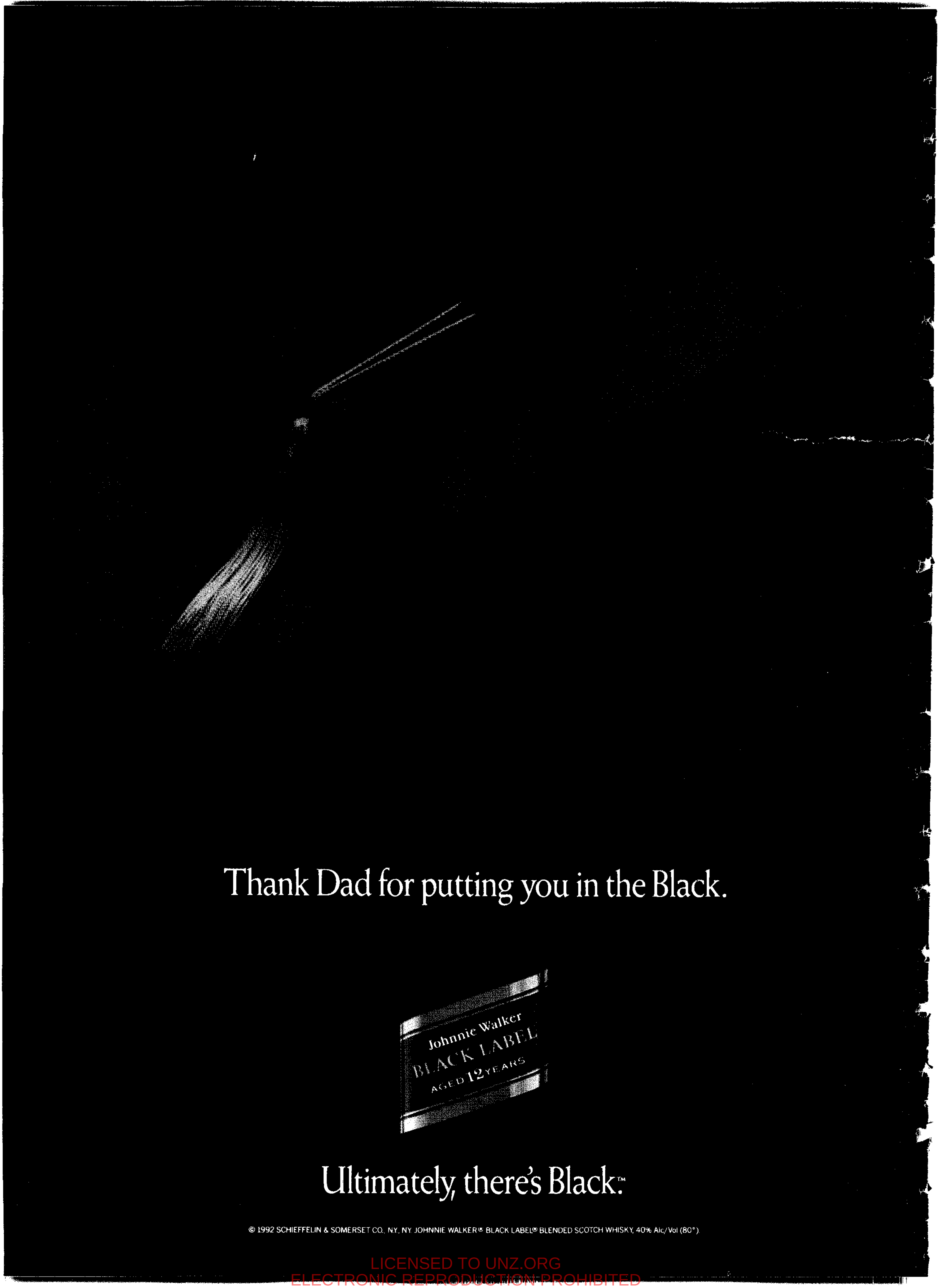
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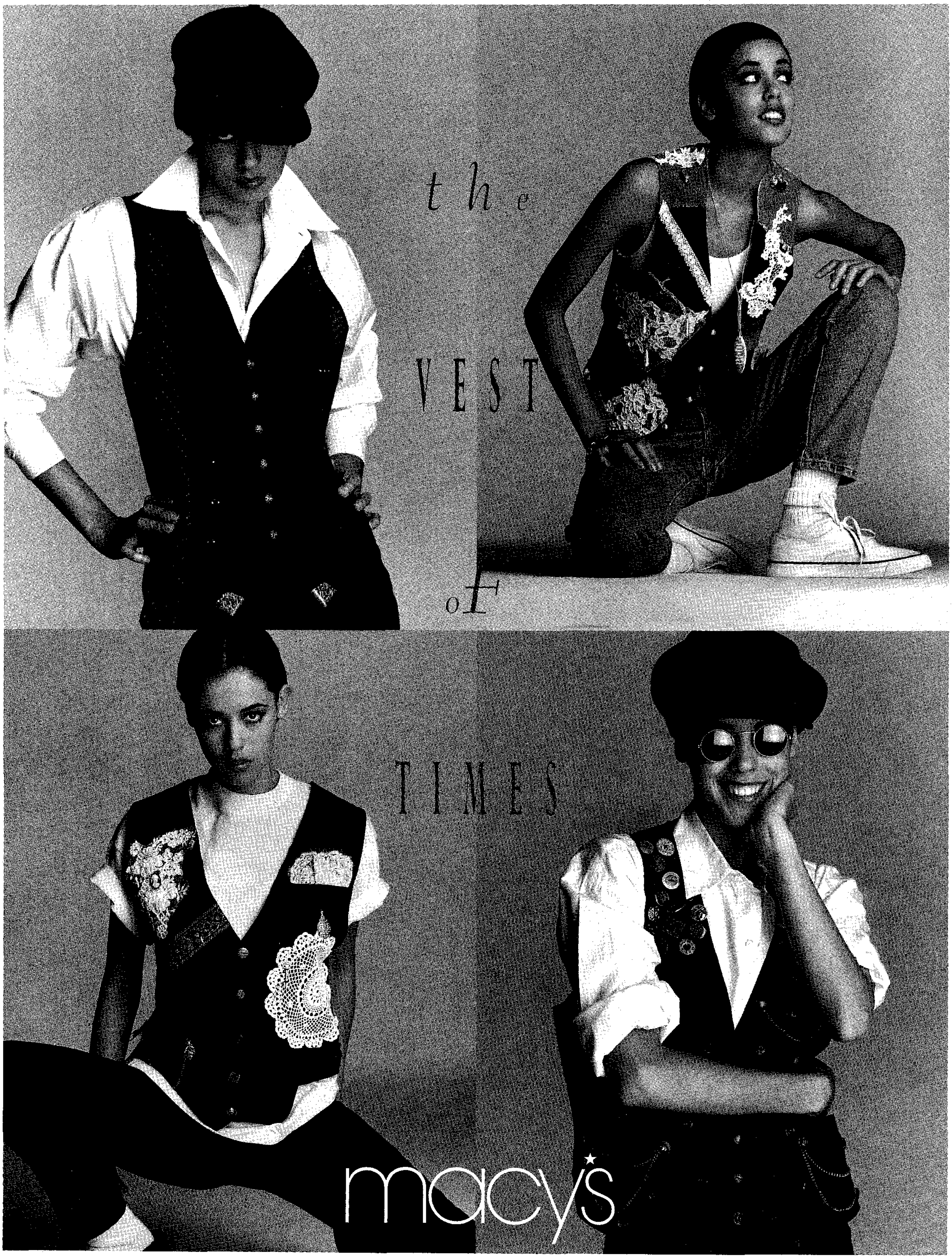

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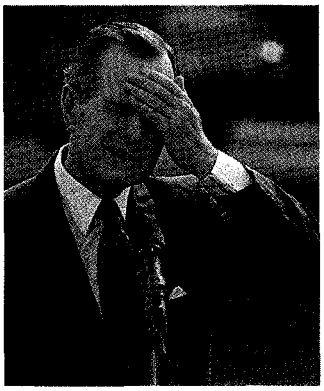
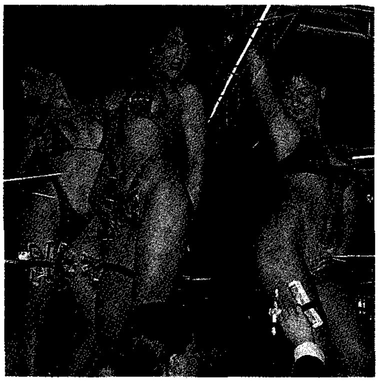
BY JOHN TAYLOR



For George Bush, it has been a stunning descent. He has been surpassed in some polls by insurgent Ross Perot, and 80 percent of the electorate believes the country is headed in the wrong direction. *New York*'s new political correspondent, John Taylor, assays the president's plight and, in the process, analyzes some of the forces—such as Perot—that have been unleashed in this remarkable political year. Can Bush recover in a three-man race by running to a hard-right base? That is very much an open question.

34 Sex in the '90s

BY MICHAEL GROSS



Even with AIDS, sex isn't dead. In the '90s, in fact, there's a new revolution. The revolution *will* be televised—but it's mostly pay-per-view. Throughout the city, sex clubs are thriving. Their clientele—be it homo-, hetero-, or ambisexual—hails from all classes. There's fantasy role playing, safe-sex crypts. Men in suits go "lap dancing"; paralegals moonlight at brothels. It's sex as backlash—against social despair, the gloom of disease. Safety's an issue, but it hasn't cooled hormones. "When the bombs drop," says the director of the Kinsey Institute, "people get under the tables and have sex."

44 Jelly on a Roll

BY DINITIA SMITH

He is perhaps the finest tap dancer in the world. And by the time you read this, he may have won two Tony awards. Gregory Hines, star of the Broadway smash *Jelly's Last Jam*, has been dancing for more than 40 years. Now he's finally found a role that musters all of his talents. The tap-dancer's image, Hines says, is always happy. He adds: "It's always phony."

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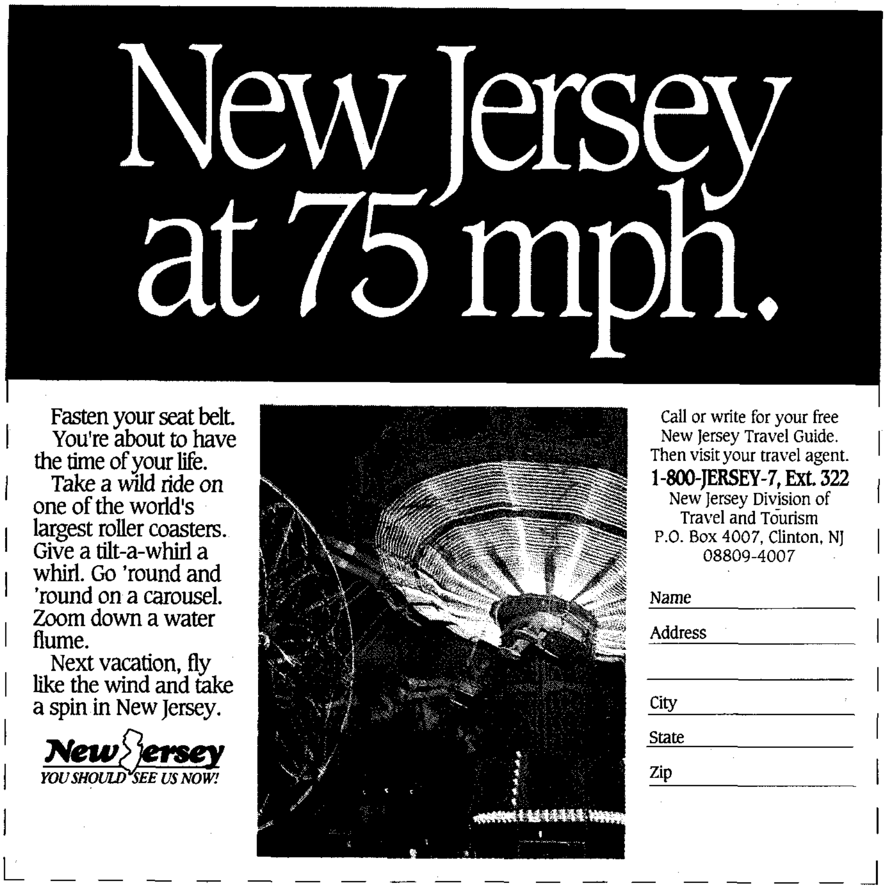

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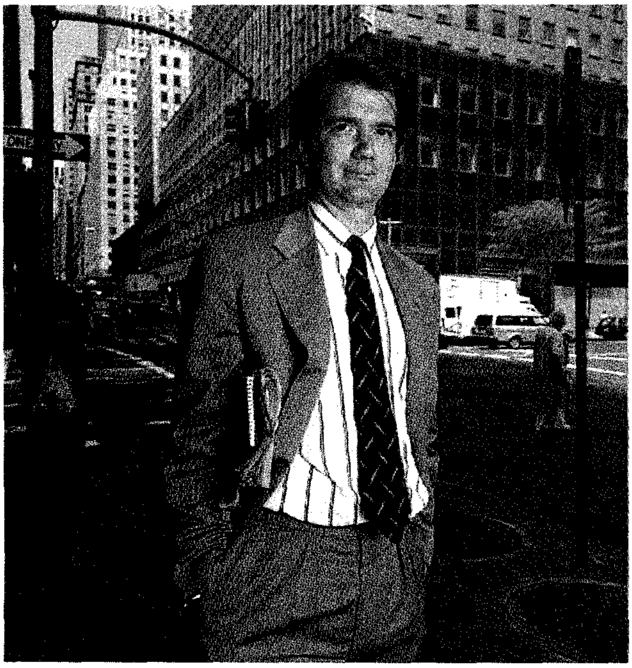
BETWEEN THE LINES



TAYLOR: *Provocative, entertaining, and prescient.*

THE BEAT MOVES ON

WITH THIS WEEK'S ISSUE, JOHN TAYLOR, one of *New York*'s most accomplished writers, takes over one of the magazine's most important assignments. Taylor becomes *New York*'s political correspondent, a post held most recently by Joe Klein (who has joined *Newsweek*) and in the past by such writers as Richard Reeves, Ken Auletta, and Michael Kramer.

Taylor, 37, comes to the job in a tumultuous and possibly pivotal political year. The rise of Ross Perot, the disintegration of George Bush's popularity, and the fugue state of Bill Clinton's candidacy have scrambled the conventional wisdom and made the eventual outcome a political mystery. "It is a truly fascinating year in which to become a political correspondent," says Taylor. "The depth of the electorate's alienation and the forces that has unleashed is a remarkable story." Using Bush's stunning descent as a focus, Taylor analyzes some of those forces in an article beginning on page 30.

Taylor has the right background for his new assignment. He has written some of *New York*'s most provocative, entertaining, and prescient features. In cover stories like "Don't Blame Me! The New Culture of Victimization" and "Are You Politically Correct?" he anticipated strong cultural and political tides. More recently, in pieces on the "character issue" and the new American demonology, he assayed the prurience and paranoia of our politics.

"In the past couple of years, I've become more and more interested in social and political issues, in the anthropological aspect of human life, how people get together in groups and struggle for power," says Taylor, who graduated in 1977 with a degree in humanities from the University of Chicago.

Taylor is looking forward to the two national conventions. The Democrats will meet in New York July 13 through 16, and Taylor sees that gathering as crucial for Clinton. "Because of Perot and, to some degree, the Los Angeles riots, Clinton has almost dropped from sight," he says. "At the convention, he must reestablish his profile and in some way defuse the 'character questions' that have caused him so many problems." The Republicans will meet in Houston August 17 through 20, and that convention, says Taylor, will be equally crucial for Bush. "He must, to the degree that he can, reestablish himself as a leader and close or at least paper over some of the fissures that have opened in his own party," he says.

Before joining *New York*, in 1987, Taylor worked for *Newsweek*, *Business Week*, and *Manhattan, inc.* In his first book, *Storming the Magic Kingdom: Wall Street, the Raiders, and the Battle for Disney*, Taylor tackled high finance as well as palace intrigue. A collection of pieces—*Circus of Ambition: The Culture of Wealth and Power in America*—many of which first appeared in *New York*, captured the roaring eighties.

Right now, Taylor finds Perot's rise and Bush's fall the most interesting aspects of the campaign. "You have to go back to 1912 and Teddy Roosevelt's Bull Moose Party or to the early nineteenth century, when the election was twice thrown into the House of Representatives, to find analogies to the current situation," he says. For Taylor, who lives in Park Slope, Brooklyn, with his wife, Maureen Sherwood, and daughter, Jessica, 1992 may well be "a struggle that redefines the American political system." ▬

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LETTERS

A Taxing Situation

CHRISTOPHER BYRON'S WELL-WRITTEN COLumn "High and Dry" ["The Bottom Line," May 4] struck painfully close to home. I am a casualty of the luxury tax, as are my wife and three children.

Having spent 22 long years, fourteen hours a day, seven days a week, building a solid career in the pleasure-craft industry, I watched my hard-won career evaporate practically overnight, due in great part to the ill-conceived congressional debacle called the luxury tax. My highly skilled marketing ability has fallen into disuse, since I have been told, after sending out hundreds of résumés, that I am "overqualified" or "underqualified." Or, worst of all, I'd get no reply. Each day I waited for the mailman, anticipating some response and getting only more past-due notices. After months on unemployment, I finally landed a position that pays exactly half my previous earnings, with no benefits.

I am deathly tired of listening to the phone ring, knowing it is yet another collection agent cajoling, threatening, and insulting me with threats of legal action. Damn them all, but I guess they're just trying to feed their families, too. If only there were some justice in the world. Those same blind, self-serving politicians who stole my livelihood, my credit rating, and practically the roof over my children's heads should be legislated into the same kind of hell and oblivion to which they have consigned my family and me.

No longer a successful provider, I am one of the devastated. This is my reward for having worked so hard. This is the legacy I leave my children.

Richard J. Paine
Island Park, N.Y.

WHINE, WHINE, CRY, CRY. WE'RE SCROUNGing to put the kids through college, pay the mortgage, so maybe, just maybe, we'll have enough left over for a few days at the beach. Do you really think I give a damn about cutting the luxury tax on yachts? I say double it!

Mary Lyn Sheehan
Rixeyville, Va.

Removing the Stigma

ERIC POOLEY DESCRIBED HOW PUBLIC-PRIvate partnerships can help disenfranchised people regain a foothold in society ["Fast Track: M.I.T., Rikers Island Campus," May 4]. A similar public-private partnership is developing to train and employ people with mental illness who are ready to re-enter the work force. Mental illness, especially when associated with homelessness, is one of the most stigmatizing labels anyone can have. Though many people had jobs before their illness, many employers are reluctant to rehire them. The Mental Health Association of New York and Bronx Counties is working with local companies in a program designed to give people with mental illness who have job skills a chance to become working, self-supporting citizens. Businesses interested in helping people in need and benefiting from a highly motivated work force should contact us at (212) 254-0333.

Giselle Stolper
Executive director
The Mental Health Association
Of New York and Bronx Counties, Inc.
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

BERNICE KANNER DESCRIBES THE FOLLIS DEVito Verdi ad agency as "advertising's newest bad boys," a label that's sure to set imitators scrambling ["On Madison Avenue: Tough Enough," May 11]. Advocates for the mentally ill are bracing for spinoffs of the Daffy's-clothing-store campaign Kanner mentioned. The campaign placed billboards showing a straitjacket with a joking caption at subway entrances throughout the city. FDV says the ominous-looking straitjacket means "crazy," but it actually conveys much more. Its overtones are punishment, humiliation, brutality, and victimization. People cringe when they see it. It reinforces prejudice and implies dangerousness. The creative young admen at FDV are clearly unconcerned that bright, healthy young adults like themselves are typical victims of schizophrenia and manic-depression. They seem neither to know nor to care that for many sufferers, it's the stigma of mental illness, not the illness itself, that destroys people's lives.

Jean Arnold
Chairman
Public Awareness Committee
Alliance for the Mentally Ill
Of New York State
Albany, N.Y.

Just an Ordinary Gal

REGARDING JUDY OVITZ'S CUTTING INTO THE front of the line at Euro Disney ["Intelligencer: Who Butted in Line at Euro Disney?," April 27]: If you know Judy Ovitz, married to Michael Ovitz, the man known as "the most powerful man in Hollywood," you know that Judy is a most *unspoiled* and *unselfish* woman. Given her position in this town, Judy has *never* pulled a power play. Judy is a warm, wonderful, caring person and the kind of mother who doesn't go to every premiere—so that she can be home with her children to help them with their homework. She drives car pool, and she is very involved with her children's school. Instead of writing how rude Judy Ovitz is, someone should write an article about the fabulous woman behind the man.

Carol Steinberg Weisman
Los Angeles, Calif.

No Pun Intended

LAST YEAR, *New York* CALLED ITS "SUMMER Entertaining" issue "Triumph of the Grill" [May 13, 1991]. This was clearly an allusion to the infamous Nazi propaganda film made by Leni Riefenstahl entitled *Triumph of the Will.* Now David Blum makes an equally "clever" allusion in his story on Peter Gallagher ["Who Is This Sky?," April 6] when he compares the removal of Gallagher's chest hair by waxing to the tortures perpetrated by Nazi doctor Josef Mengele. These inane wisecracks are insulting and cruel, and trivialize one of the worst crimes in human history.

Lisa M. Krimen
The Bronx

The Green, Green Grass of Home

THE REBIRTH OF BRYANT PARK ["FIELD OF Dreams," by Eleanor Dwight, April 20] was good news even to someone who lives in the outpost of Miami. Why must I, along with millions of other visitors, be subjected to the ugliest entry into a major city in order to enjoy New York's many cultural and architectural gems? The miles of graffiti, rubbish, and neglected landscaping between the airports (JFK and La Guardia) and Manhattan are an appalling visual blight. There's nothing like that greeting visitors to San Francisco, Washington, D.C., or even Miami. So why New York?

Sergei John Rioux
Miami, Fla.

The Right Price

LET US HOPE THAT THE REST OF "THE INN Crowd" [by Celia McGee, April 13] was not as grossly exaggerated as the selling price of the Tennis Lady chain of stores. As the "partner" of Adriana Mnuchin from Tennis Lady's inception to its sale in 1979, I would like to set the record straight. If the selling price must be made public, it was around $1 million and not $11.3 million, as stated.

Carol Gertz
Manhattan

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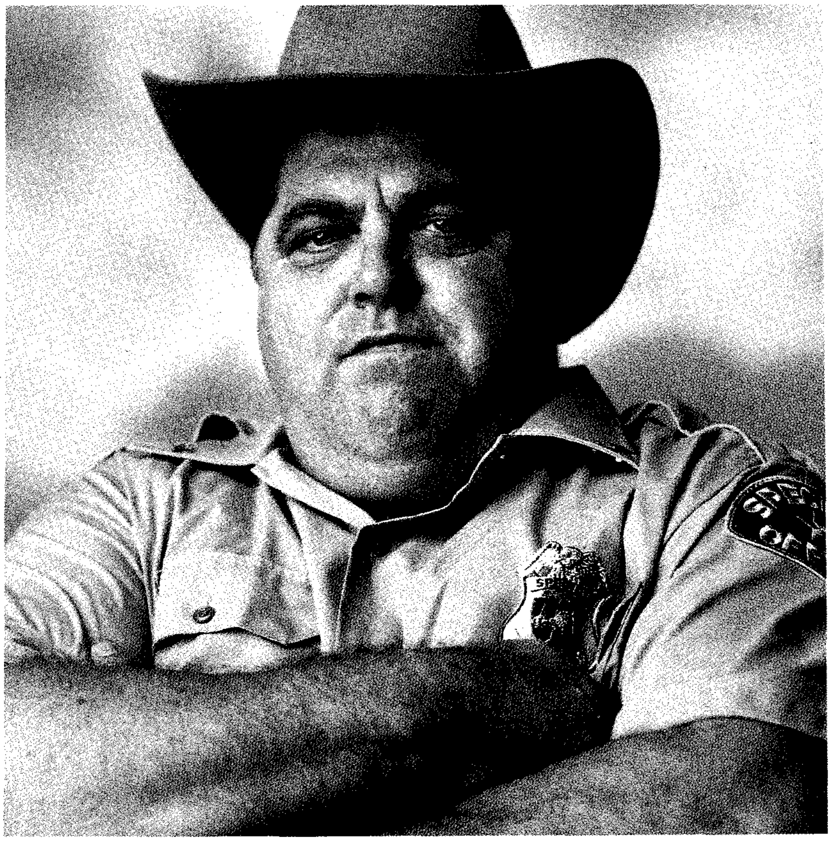

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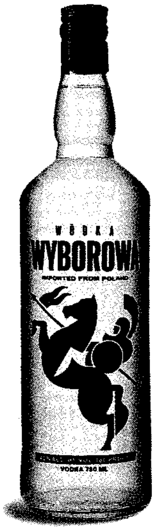
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

ANDY CANDY...DOUBLEDAY DISCONTENT...EVERYONE'S A CRITIC...NUMBERS HUNCHING

STEIN BITES BACK: NEW BASH FOR CASH

City Council President Andrew Stein is apparently sloughing off criticism about the lavish fund-raiser he held earlier this year at the Waldorf-Astoria (*New York*, February 3). The mayoral hopeful is having a $500- and $1,000-a-plate dinner at Tavern on the Green later this month. Among those throwing the party are financiers Fred Alger and Marty Lipton.

Stein has angered good-government types by refusing to participate in the city's public-financing program—in which a candidate receives matching funds if he agrees to accept no more than $6,500 from any individual or corporation for both the primary and general elections. Frank Sinatra, Liza Minnelli, and Shirley MacLaine attended Stein's opulent January fund-raiser, which raised $2.4 million.

"This one's decidedly more downscale," says a source. "Attire is informal, and Andy is pictured on the invitations with his shirtsleeves rolled up. But you'd think he'd certainly have learned his lesson by now." Says a Stein spokesman, "Everyone else followed his example. He was just more successful at it."

ANDY'S INVITATION

MARY CONTRARY TO WENDY WASSERSTEIN

Mary Tyler Moore thinks the curtain should stay down on Wendy Wasserstein's new play, *The Sisters Rosensweig*.

Moore starred in the play earlier this spring when it was done in a workshop at the Seattle Repertory Theatre. Wasserstein is bringing the show—about three sisters celebrating a birthday—to Lincoln Center in the fall, although Moore has turned down the starring role. According to the actress, "I feel that Ms. Wasserstein has more work to do than is possible in the short time before the show goes into rehearsal." Wasserstein won a Pulitzer Prize in 1989 for her play *The Heidi Chronicles*.

Says Wasserstein, "I think Mary is a wonderful actress and worked very hard. However, the character is going in a different direction." The search for a replacement, she says, is under way.

RUDY: DAVE'S RAVES NEED A GOOD SHAVE

David Dinkins may be taking credit for keeping New York calm after the L.A. riots, but Rudolph Giuliani says the mayor's newfound popularity isn't all it's cracked up to be.

The former U.S. Attorney claims Johnson Survey Research, the private polling firm that the Dinkins administration has hired, is favorable to its client. "I remember them from when I ran for mayor in 1989," says Giuliani, who's expected to announce that he'll run against Dinkins in 1993. "They appeared to be anywhere from 6 or 7 to as much as 12 percent more favorable to David Dinkins than any of the other polls.... Many of the polls were off, but the Johnson polls were the most out of line.... I've been told by former Dinkins staffers that they themselves would discount the [Johnson] polls by six to eight [points]."

Bill Johnson says he's just as on target as other pollsters. "One of the differences between our polls and other polling services is that we interview only registered voters," says Johnson. "Mr. Giuliani's firm called my daughter and asked her if she was registered. She said no, and they asked if she planned to register. When she said yes, they interviewed her."

JACKIE O. A NO-SHOW IN TIMES SQUARE?

There may be a new chapter in Jacqueline Onassis's stint at Doubleday. Sources at the Fifth Avenue publishing house say that the company's upcoming relocation to the Times Square area isn't popular with everyone and that the high-profile editor is among those who aren't exactly thrilled with the move. Doubleday—along with the other companies owned by the German-based Bertelsmann conglomerate—is moving to 1540 Broadway, near 45th Street, later this year.

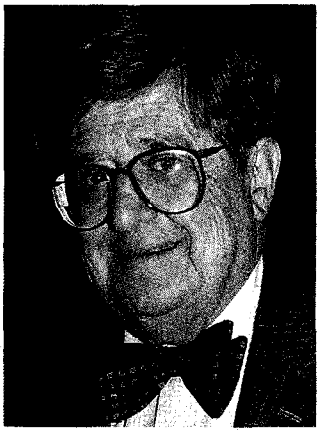
The buzz in publishing circles is that Onassis may become a "consulting editor," cut back her hours, or come in only a few days a month. "Jackie can walk to the Four Seasons from where she is now," says one source. "There aren't as many really nice places to take writers around the new office."

A Doubleday spokeswoman says she hasn't heard anything about the story. Onassis's assistant said his boss wouldn't comment.

JACQUELINE ONASSIS

ABE TELLS *TIMES* TO FORGET HIS FÊTE

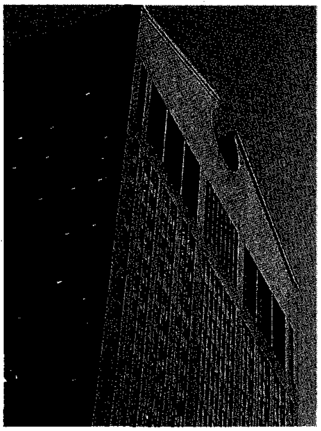
Abe Rosenthal seems to believe that *his* news isn't fit to print. The former executive editor of the New York *Times* was recently bar mitzvahed at the Central Synagogue, then celebrated his seventieth birthday



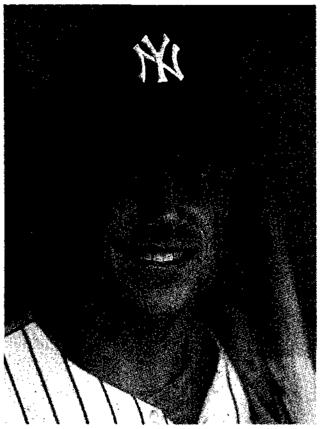
ABE ROSENTHAL

Photographs: center, bottom, Robin Platzer/Twin Images.

'NEWS YOU CAN'T USE'...A DISCONNECT NOTICE...PAT AND PIA TOLD TO PAY UP



THE AT&T BUILDING



KEVIN MAAS

MARIANNE WILLIAMSON

with a party at Le Cirque. But when Nadine Brozan, who writes the paper's "Chronicle" column, called Rosenthal about the two events, he asked that the item be killed. A full account of Rosenthal's big day later appeared in the New York *Observer.*

"He just feels it was very personal," according to Rosenthal's assistant, who says the newsman is out of the country. "I don't know if [Brozan and Rosenthal] spoke or if she was working on it.... He didn't want a news item."

"I had a story on that," says Brozan, who wouldn't comment further. "I had an agreement with [Rosenthal] about that."

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SONY HANGS UP ON AT&T

Sony plans to make its presence felt when its music and entertainment division begins moving into the former AT&T building later this year. The company took a long-term lease on the skyscraper last year and is looking to dismantle AT&T's "Infoquest" exhibit and replace it with "Sony Media World." The new addition, says the source, would display Sony's technologies and house a shop that would sell Sony key chains, among other trinkets.

……

JOAN COLLINS'S CARLYLE BILL BRAWL

Don't expect Joan Collins to check into the Carlyle again anytime soon.

The former *Dynasty* star was staying at the East 76th Street hotel during the recent Broadway run of Noël Coward's *Private Lives.* When Pia Lindstrom of WNBC and Pat Collins of WWOR requested interviews, an assistant to the actress asked the Carlyle management if the television cameras could be set up in an empty room.

About three weeks later, each TV station got an invoice for more than $300. "The rooms were used for an hour and were left in perfect condition," says a spokesman for *Private Lives.* "Every other hotel Ms. Collins stayed at immediately granted this sort of courtesy. If the Carlyle didn't want to, that's its right, but no fee was ever discussed." When the spokesman called the hotel to complain, he says, a manager apologized, but three weeks later, the TV stations received collection notices and the manager said the bills had to be paid.

Dan Camp, the managing director of the Carlyle, has a different story: "There was a request that it be complimentary, and we told them we would give them 50 percent off of the day rate."

……

L.T. REPLACES MAAS IN THE HBO LINEUP

HBO is making a movie with a role inspired by Yankee first-baseman Kevin Maas—but Giant linebacker Lawrence Taylor will be playing the Maas role. *Blood Brothers: The Joey DiPaolo Story* is based on the case of a young boy who has AIDS. When DiPaolo went public with his story, Kevin Maas invited him to a Yankee game, where they were photographed together in the dugout.

Producer Francine LeFrak, who produced *Prison Stories: Women on the Inside,* originally approached Maas about playing himself, says a source. But the Yankee declined, citing scheduling conflicts. Next, Mets third-baseman Dave Magadan was asked; he, too, was busy. The role was also offered to retired Met first-baseman Keith Hernandez, who said he had no interest in acting. Finally, LeFrak resorted to another sport entirely and got Taylor to agree to take the part.

"It's a fact-based story, but they had to sort of tinker with the facts," says a source. "A baseball that Maas had signed for DiPaolo will become a football. But the spirit of the story is still there."

……

A PAIR OF TINSELTOWN TALES

A HOOKER'S BOOK: Los Angeles's most famous Zip Code is about to get some unwanted publicity. Elizabeth A. "Alex" Adams, the notorious Beverly Hills madam, has signed a six-figure contract with Random House to tell all in a book she's planning to call *Madam 90210.* Bill Stadiem will co-write the account, to be published in late 1993 or early 1994. "It will be *very* nonfiction," says acquiring editor David Rosenthal. "And I understand that there are very few people in Hollywood she hasn't done business with."

SHE LOVES L.A.: West Coast guru Marianne Williamson was recently pondering a move to New York, but the New Age spiritualist denies talk among some of her followers that it was because she was shaken by the recent riots in L.A. Williamson, who officiated at the celebrity-studded wedding of Elizabeth Taylor and construction worker Larry Fortensky, has nixed the move, and has decided that the riots weren't all bad. "The Rodney King verdict didn't create the problem in the inner cities," says Williamson. "It merely revealed them to a greater number of people. There's a greater awareness now, and without awareness, there can't be meaningful action."

Photographs: top, Sandra Baker/Gamma-Liaison; center, Tom DiPace/Focus on Sports; bottom, Barry Bereuson-Perkins/Sygma.

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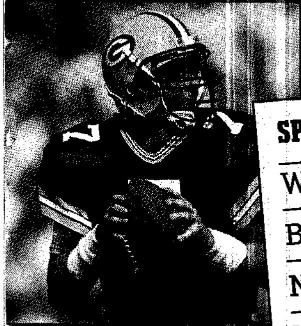

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Baseball	X	X		X	
NFL Football	X	X	X	X	X
NBA Basketball	X				X
PGA TOUR Golf	X	X	X	X	X
Major Bowl Games	X	X	X	X	X
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The Bottom Line/Christopher Byron

BALANCING ACT

MISGUIDED BUDGET BUSTERS

THERE'S AN UNFUNNY MOMENT IN THE 1980 movie *Fatso* when overweight Dom DeLuise confronts a chained and padlocked refrigerator in his kitchen and, defying his relatives, begins desperately ripping the chains away to get at what's inside.

The scene suggests a spectacle that may soon begin unfolding in real life in Washington. Call it budget bulimia, as Congress and the White House, after two decades of binge/purge deficit spending, prepare to take up a proposal by Democratic Senator Paul Simon of Illinois. Its purpose: to chain and padlock the door to the Treasury through a balanced-budget amendment to the Constitution.

For now at least, about the only voice speaking out against the proposal belongs to Leon Panetta, Democratic chairman of the House Budget Committee. Last week, Panetta called a press conference in Washington to drive home the message that somewhere between $550-billion and $600 billion in spending cuts and tax increases would be needed to bring the budget into balance by 1997 whether a balanced-budget amendment becomes law or not.

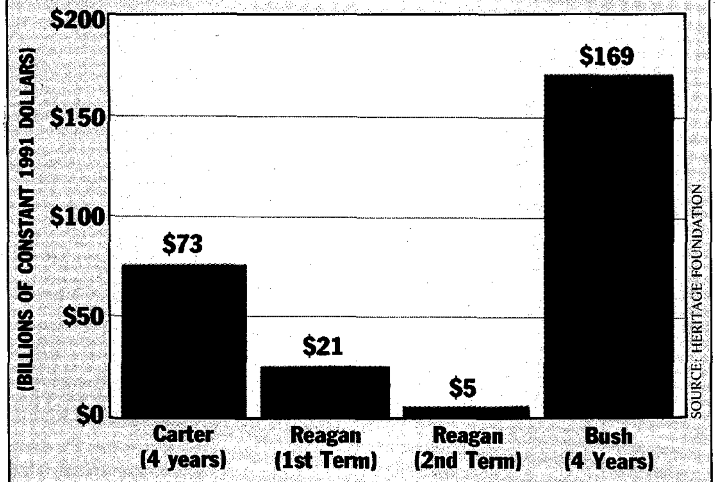
"The fact is, we don't need a constitutional amendment to balance the budget," said Panetta. "We have all the constitutional power we need to do the job. All it takes is leadership and the will to do it."

Panetta's point was a good one, for whether an amendment becomes law or not, it will only be through cuts such as those outlined at his press conference that Congress will ever be able to balance anything. Nor was Panetta the only person putting forth a list of axable government programs last week.

From the opposite end of the political spectrum, the conservative Heritage Foundation weighed in with its own list of goodies. Included on the list: $2.2 billion in savings from eliminating the Super Conducting Supercollider, $9.7 billion from scrapping the space station, $2.4 billion from selling off the Naval Petroleum Reserve, $26 billion from eliminating agriculture crop supports, $5 billion from axing dairy subsidies, and $795 million from scrapping the preposterous "Honey, Wool, and Mohair" subsidy program.

Surging spending for programs such as these is a key reason the budget is out of control, and for that the White House is as much to blame as Congress itself. As a top staffer for the Senate Appropriations Committee put it last week, "We're getting awfully tired of hearing all this stuff from the White House about congressional profligacy. The fact is that President Bush has never sent us a balanced budget even once."

SPENDING SURGE



SOURCE: HERITAGE FOUNDATION

Even leaving out the savings-and-loan bailout and interest on the federal debt, growth in domestic spending by George Bush is 70 percent greater than growth in domestic spending by Ronald Reagan and Jimmy Carter combined.

In fact, as the chart on this page vividly shows, domestic spending during the four years of the Bush administration already dwarfs the spending that took place during the twelve years of the Reagan and Carter presidencies. As Scott Hodge, a budget analyst at the Heritage Foundation, points out, Congress's own budget is up by 32 percent since 1989, the Interior Department's budget is up by 36.5 percent, and the Transportation Department's budget is up by 25 percent.

Unfortunately, few in Washington seem even remotely interested in actually doing something about this mess, most preferring the Pilate-like approach of calling for a constitutional amendment, then washing their hands of responsibility for what may happen next.

Yet the timing for such an amendment could not be worse. Reason? Like a junkie from the streets, the economy has by now become so addicted to red ink that it can't risk going cold turkey without inviting cold sweats and convulsions. In fact, economists such as David Levy of Levy Economic Forecasts warn that without continued deficits, the economy would begin lurching back into recession all over again.

As Levy explains it, with the economy weak, deficit spending by Washington is offsetting the collapse of private investment in everything from homes and office buildings to airplanes, cars, and factories—a condition that Levy says is likely to last for several more years.

"People supporting the balanced-budget amendment are thus advocating the most disastrous economic-policy course imaginable," says Levy. "Were the amendment to be adopted and serious attempts made to enforce it, the economy would fall into a deep, uncontained depression and the budget would *still* not be balanced."

Nonetheless, a groundswell of support for a balanced-budget amendment appears to be growing in Washington. In the view of Norman Ornstein, the congressional-affairs expert at the American Enterprise Institute, the groundswell is the culmination of nearly twenty years of failed efforts, by Democrats and Republicans alike, to curb the growth in deficit spending.

Call it the politics of frustration. There's been the 1974 Budget Reform Act, the 1986 Gramm-Rudman-Hollings Deficit Reduction Act, and, most recently, the appallingly misguided budget summit of 1990. Through them all, the federal debt has swelled and swelled, from $380-billion in 1970 to what the Congressional Budget Office now estimates will reach an astonishing $4 trillion by this coming September.

"We've tried flyswatters and hand grenades and even bazookas to deal with this problem," says Ornstein. "Now it seems we're going to try dropping an A-bomb."

A constitutional amendment to require a balanced budget is hardly a new idea. A proposal for such an amendment was ad-

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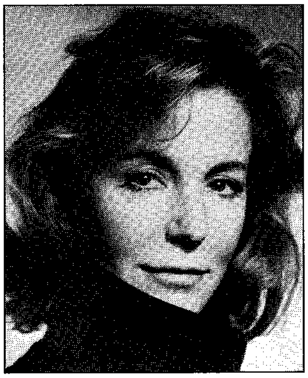

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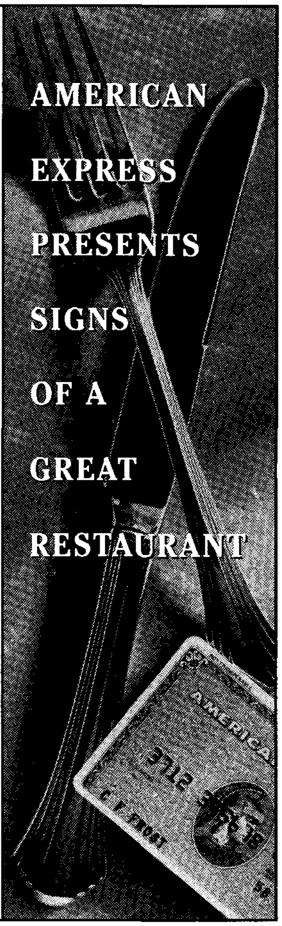


vanced, without noticeable success, by Ronald Reagan as long ago as the early days of his first term, in 1981. Since the mid-eighties, the idea's chief proponent in Washington has been Simon of Illinois, and he, too, has not had much success with it, at least until recently.

Yet now the mood is changing. Sources in both the House and Senate say there will be a debate on his bill—as well as on a piece of House-side companion legislation—in June. Thereafter, say these sources, the chances are good for passage by the end of July.

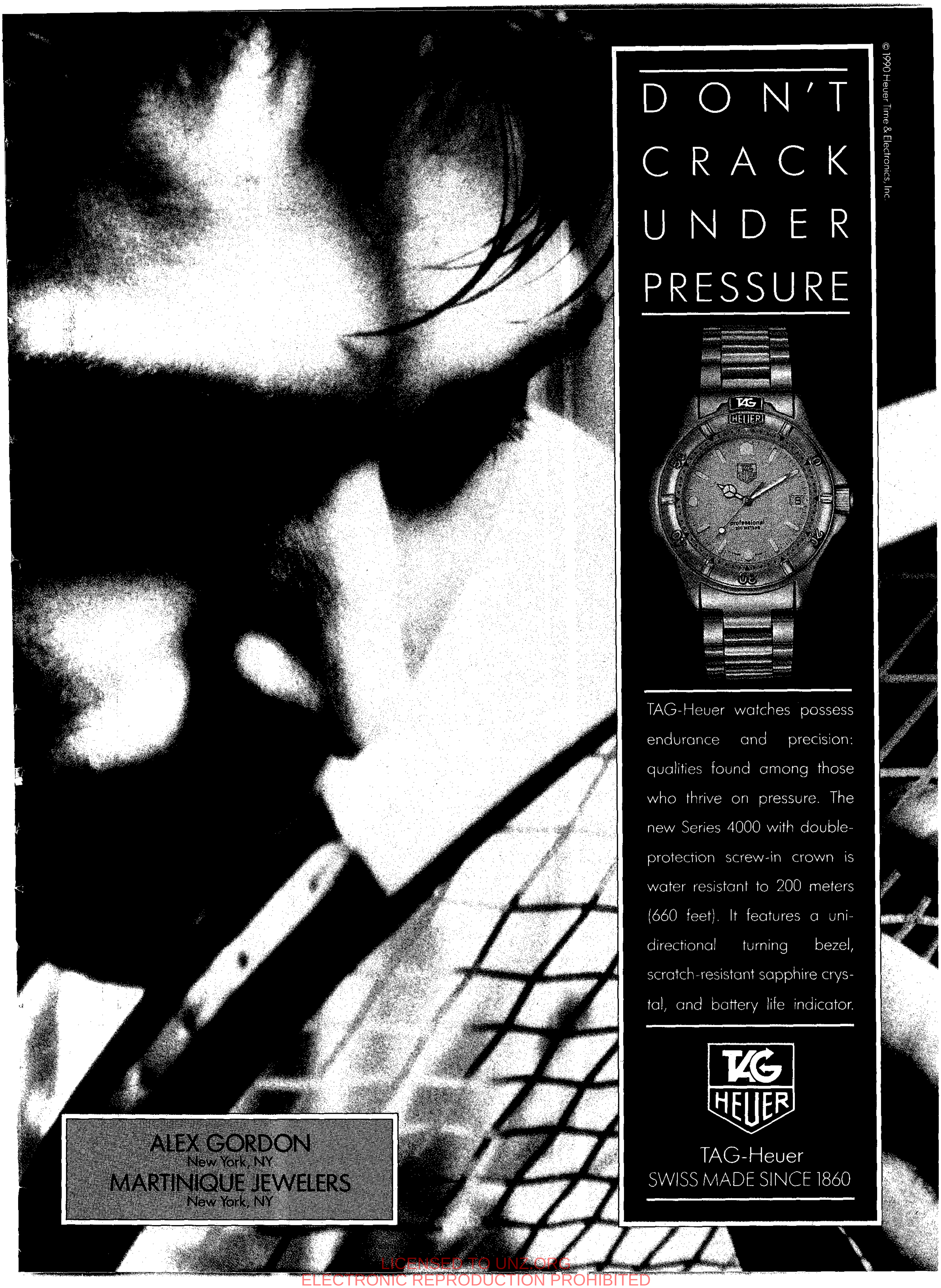
"If that happens, 30 states will ratify it within a year," says Thomas Mann of the Brookings Institution in Washington. "After that, there's a good chance for eight more states to follow suit within six months." That would give a total of 38, the minimum number needed for the amendment to become law.

Just as Ross Perot has surged to overnight political stardom on a simplistic promise of straightening out government with plain talk and "electronic town hall" meetings, so too has Simon gained backers for his bill because of its beguiling simplicity. Basically, the proposed legislation would require the president to submit only balanced budgets to Congress. If Congress wanted to add spending to a budget thereafter, it could only do so if three-fifths of both the House and the Senate voted to allow it.

Of course, almost any such amendment would invite abuse. Budgets might be made to seem balanced if phony economic assumptions were used, inviting endless rounds of constitutional lawsuits. Or, as Ornstein puts it, Congress could conceivably try to balance its budgets by wiping out federal funds for programs that require matching contributions from the states. The states would then have to pick up the tab, pushing their own budgets out of whack even as federal deficits began to shrink.

Why then do so many in Congress seem to find the bill appealing? Some of the measure's supporters no doubt genuinely believe the amendment will work. Others seem to agree with former congressman William Frenzel, onetime ranking minority member of the House Budget Committee, who endorsed the amendment in House testimony, saying that Congress should adopt the proposal "because you have proved you cannot do anything else."

Yet Ornstein warns that still others in Congress support the amendment not because they think it will work but because they see it as a risk-free vote—enabling them to appear politically correct on the deficit issue while secretly and cynically hoping that the states will fail to ratify the amendment once Congress approves it. Of such calculations is economic policy being made in Washington these days. ■



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PUTTING TEA ON ICE

ALL TEAS—BLACK, GREEN, OOLONG—COME from the same plant; they taste different because of how they're processed after they're plucked. Among the most common of the more than 3,000 varieties is pekoe—which refers to a grade or size of leaf, not a flavor, color, or quality. Some 80 percent of the tea in America is drunk iced. (In the U.K., 98 percent is drunk hot, a ratio more in keeping with the rest of the world.) This little tea primer is being brought to you before the onslaught.

Ready-to-drink iced tea "is about to blow into the face of the American public," says Tom Pirko, president of Bevmark consultancy. "The most powerful beverage companies in the world are marrying themselves to a classic that Americans have never lost faith in."

While canned, bottled, and aseptically boxed liquid tea now accounts for a mere 5 percent of the $1-billion U.S. tea market, ready-to-drink is what's "driving the industry's trolley," says Greg Prince, an editor at *Beverage World.* "There'll soon be more kinds accessible than there are crumpets in London at 4 P.M."

Coca-Cola Nestlé Refreshments Company—formed in March 1991 to develop and market ready-to-drink chocolate-, tea-, and coffee-based beverages—declared teatime with ready-to-drink Nestea. Stylized black-and-white pictures of cascading water are framed by a swirling Nestea-colored border. "The way iced tea was supposed to taste but never did . . . *till now.* Taste the plunge," urges the voice-over.

"Americans drink the equivalent of 1.2-billion cases of iced tea a year but little in ready-to-drink form, mostly because of a bad metallic aftertaste from preservatives," says CCNR's vice-president of marketing, Hervé Cathelin. Hot-packed teas (such as Nestea) don't need preservatives, and they're convenient. "What you're seeing," Cathelin adds, "is the birth of a category."

The Coke-Nestea alliance sent tremors through the Thomas J. Lipton Company. Lipton was not only gaining a muscular new competitor, it was losing Coke's bottling network, which had distributed its canned tea. "Their agreement signaled that we'd better look for another partner," says Lipton vice-president Richard Kundrat. In December, it found one in Pepsi-Cola.

This summer, typically peak season, the Pepsi Lipton Tea Partnership will play defense with a revitalized canned, cold-packed Lipton Brisk Iced Tea and the all-new hot-packed Lipton Original in bottles. "When consumers think tea, they think Lipton," says Kundrat. "Pepsi's trucks [which stop at 1 million outlets daily] are vital in bringing Lipton to every nook and cranny where Pepsi's sold."

Advertising is also vital, and PLTP's should be flashy and engaging, soft-drink-style, like you-know-who's "Uh-huh" campaign. (Unpaid endorsements help, too: New York Mets slugger Howard Johnson recently revealed his two-gallon-a-day Lipton habit to *Sports Illustrated.*) Flashy advertising hasn't exactly been Lipton's cup of tea. Its 1989 "Little Old Ladies" campaign "was the right step to overcome the perception that tea's for women over 65 wearing shawls and keeping cats," says Bevmark's Pirko. "But Lipton was so shockingly slow, so cautious and so tightfisted, it lost ground to new players with widemouthed bottles, funky new fruit flavors, and NutraSweet diet versions."

Last year, Lipton bagged more than 45 percent of all tea here and outsold its nearest competitor four to one. Tetley, whose name is recognized by more than 70 percent of consumers, also put the kettle on. In February, it hooked up with A&W Brands: Tetley ready-to-drink comes in Raspberry Blizzard, Apple Freeze, and Peach Chiller, flavors that will become supermarket staples, predicts James Sanna of A&W. (Tetley also introduced round, stringless, tagless tea bags for do-it-yourselfers. When the bags made their debut in England two years ago, sales soared by 40 percent, knocking Unilever's Tips from the top of the tea heap.)

"Soft-drink companies are realizing that new trademarks fail but line extensions work," says Sanna. "So they're linking themselves with powerful established trademarks. Tea is the first wave because the big guns have seen the success of Snapple in limited areas, and they want in."

The giants aren't the only ones trafficking in the liquid of the leaves. Perrier has paired with Celestial Seasonings to bring out herbal iced teas. White Rock Beverages has Tea-licious, and Veryfine and Original New York Seltzer have also joined in. And, of course, there's Snapple, which pioneered the market in 1989. It already has about a 6 percent share and expects to be national by August. (Management recently changed hands in a leveraged buy-out.)

Snapple's success captured Coke and Pepsi's attention. But so did trends. "Tea fits the low-calorie, no-fat, all-natural lifestyle," says the Tea Council's Joseph Simrany. "It could become one of the most

How can you catch up when you're not sure how you got behind? Do you strike back or strike out in new directions? How do you compete with people who play by different rules? Are their rules wrong just because you didn't write them? These are daunting issues for countries, companies and even publications. But there is one magazine that's willing to wrestle with the very problems that haunt corporate America. That publication is FORTUNE, *the only magazine dedicated to*

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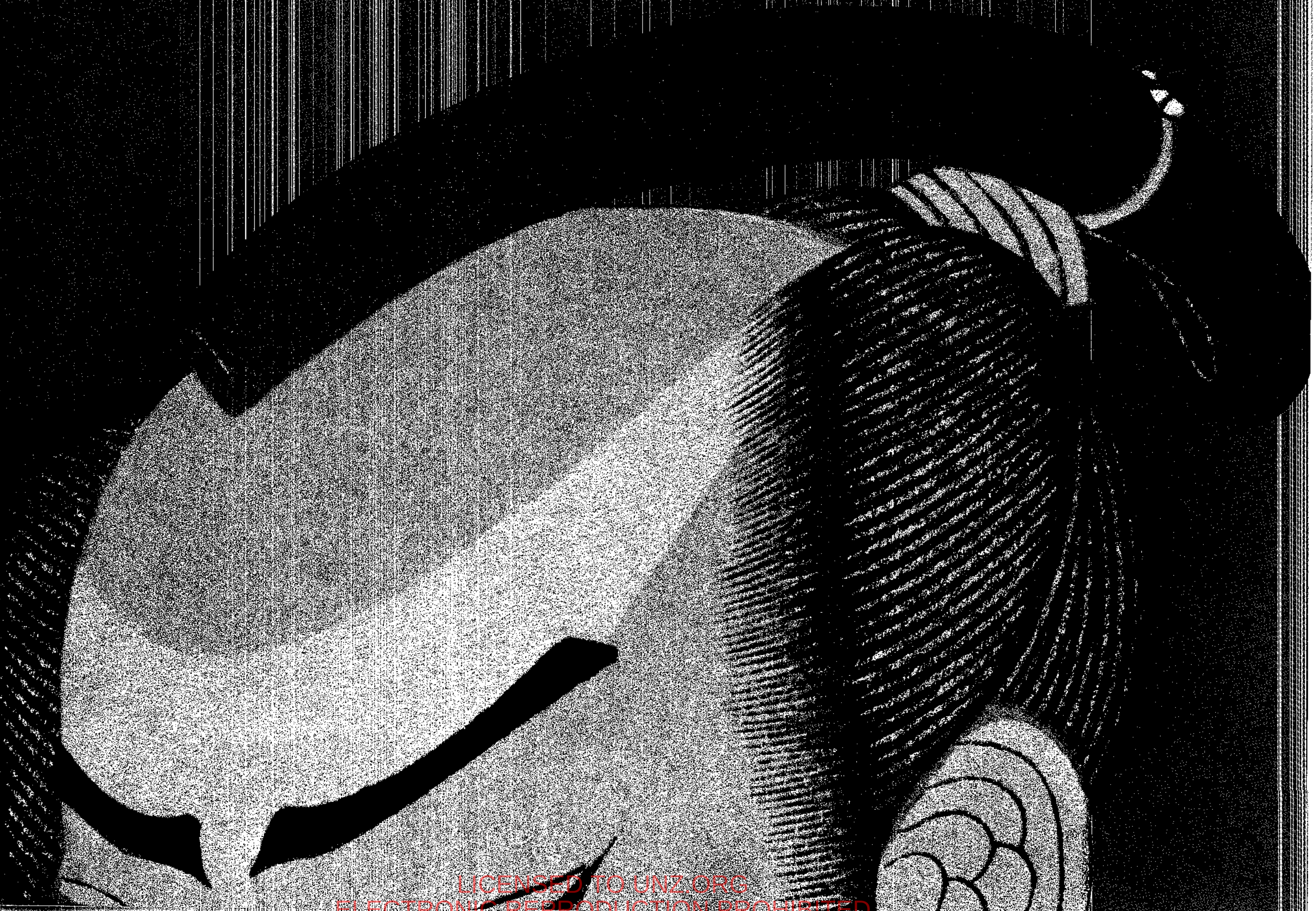

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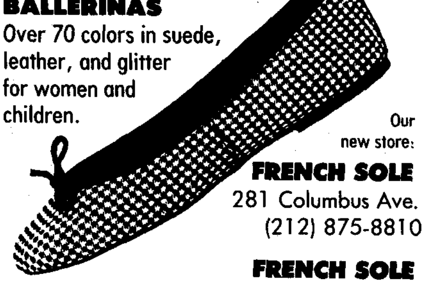

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sought-after beverages of the decade."

"The rush for healthier beverages is on," says Victor Bauer, president of VIHO Beverage, distributor of 4C iced teas and the Northeast's largest producer of powdered ice tea. Adds Tim Fallon of Cadbury-Schweppes, which introduced All Seasons iced tea last year, "America's palate has changed from soft drinks and alcohol to flavored iced teas, waters, and juices."

America's anticipated infatuation with iced tea may also turn up the heat for hot tea. In the past few years, tea sales in the U.S. have been logy—but large. Each day, 127 million Americans—half of us—take tea. (Over a year, that's 23.9 billion tea bags and 19.5 million gallons of loose tea, or 154 cups per capita.) That's a lot, but it's small compared with the 1,245 cups of coffee quaffed per capita each year (according to the National Coffee Association).

Emperor Shen Nung supposedly discovered tea in 2737 B.C. when some tea leaves blew into a pot of boiling water. The Dutch East India Company brought it to Europe in the 1600s; by the 1840s, late-afternoon "low tea" had become an English institution. Tea became a mainstay of Colonial life. The colonists dumped 342 chests of it into Boston Harbor to symbolize their tax frustrations. Americans were the first to drink tea iced: In 1904, a merchant at the St. Louis World's Fair couldn't peddle the hot stuff in the heat; in desperation, he poured it over ice.

Now tea is in for a marketing blitz that CCNR's Cathelin predicts will help it overtake sparkling water by 1995. The South is the biggest market for iced tea, but drinkers are not divided by ethnic background, age, or income, unlike the "relatively youth-centric soft-drink patrons," says Cathelin.

Lipton/Pepsi and CCNR plan to spend formidably. "There's no possibility you'll escape our communication," warns Kundrat. "Coke and Nestlé believe in strong brand building," adds Cathelin. "You're going to see us, trust me." In addition to advertising, CCNR will sample extensively, rain coupons on America, and do other, more zany promotions. (On April 5, it distributed 30,000 cans to fans leaving Shea Stadium's Yankees-Mets exhibition game.)

Such muscle will surely turn many of us on to this "soft drink without bubbles," but in the end, there may be "tea for too many," says Jesse Meyers, publisher of *Beverage Digest*. "How do you compete against companies who own the shelves? Smaller players won't be able to get enough distribution to amount to a hill of beans or, more appropriately, a pile of tea leaves."

There's always a chance that ready-to-drink iced tea could be another wine cooler. "You can't make a cola at home, but you can always make iced tea just the way you want," says Rick Hill, vice-president of marketing at Barq's, which distributes Luzianne iced tea. "Ready-to-drink iced tea could be the biggest stiff in history." ■

SPECIAL DOUBLE ISSUE

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NEW YORK Magazine's Summer Pleasures Special Double Issue is cool refreshment for readers thirsty for the best in summer fashions, movies, dining, travel, books, shopping, and more.

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NEW YORK
SUMMER PLEASURES
Hot things to buy, read, eat, wear, and think about
Geena Davis

FAST TRACK

EDITED BY CHRIS SMITH

TRUE TALE

Fare Game

LATE ONE RECENT NIGHT, I waited for the crosstown bus at the corner of Second Avenue and East 9th Street. Another man standing at the curb muttered that he'd been waiting for 30 minutes.

When the bus finally arrived, the grumbler climbed aboard, sat down in the seat nearest the driver, and started counting out his change . . . slowly. "You made me wait a half-hour," he said to the driver. "So now I'm going to make *you* wait a half-hour."

The other passengers paid their money and took their seats. But the bus didn't move. After five minutes, a passenger went up to the driver and asked what was the matter. "We are not leaving until that man pays his fare," the driver said.

"I'll pay it . . . eventually," the protester said as he shuffled the coins in his hand.

"Pay the darn fare and let us get home," demanded another passenger. Actually, it was me.

"I'll pay as soon as I count it," came the reply, "and that may take a half-hour."

We sat there in silence for more than ten minutes. Suddenly, one woman stormed out of her seat and threw $1.25 into the fare box.

"Maybe he's right," she said, "but my kids are at home waiting for me!"

The driver politely said, "Thank you, ma'am," and started the bus. As it pulled away from the curb, the protesting passenger stood up.

"I'd like a transfer, please," he said to the driver.

The driver screamed, "The lady paid the fare, and if she wants a transfer I will give it to her! But not to you!"

All eyes turned to the woman who had paid. She did not say a word. She just shook her head. ARTHUR UNGER

BRIEF LIVES

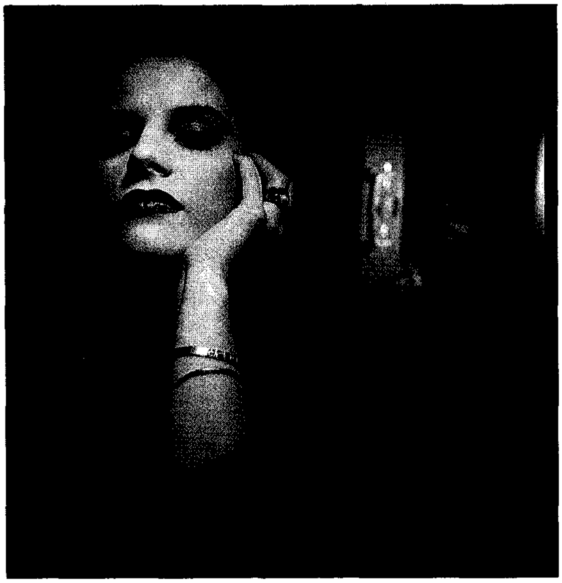
SHE'S THE BOSS

CRISTINA MARTINEZ IS THE ANN-MARGRET OF the underground: a sex symbol who drives her life like a Harley. The kind of pretty that even girls have to stare at, Martinez fronts Boss Hog, an industrial-noise-guitar band that caused quite a stir when she posed on the cover of its 1989 EP wearing nothing but a pair of plastic thigh boots and gloves. The singer followed that up a year later with the provocative cover of *Cold Hands* (released on the indie label Amphetamine Reptile), a takeoff of Cindy Crawford's Halston perfume ad.

The daughter of blue-collar Spanish and Cuban immigrants, Martinez, 25, grew up in Washington, D.C., under the umbrella of the American Dream: She loved Elvis, collected his singles, and cried harder at his death than at the death of a blood relative. As a teen she hooked up with guitarist-songwriter Jon Spencer and started her rock career playing guitar in his band, Pussy Galore, which soon migrated up to New York City. Martinez found the rock life-style perfectly suited to her adventurous spirit.

"Touring's great," she says. "In Europe, you get up, you get in a van with all your friends, you yak about what you did last night, you get to a show, you play, they give you free beer all night, they put you up in a nice hotel, and you do it all over again."

But life in Pussy Galore was not without its complications. She and Spencer (her boyfriend at the time) had creative differences. "He kicked me out," she says. "He was a real dictator." Martinez started Boss Hog so that *she* could be in control. On record and onstage, she screams and groans in a heathenish voice that's as sultry as a torn garter. She's even let Spencer (now her husband) join, as long as he remembers who wears the pants in the band. "Every time we play it gets better, because everybody has a better understanding of what I want," she says.



Uneasy rider: Singer Cristina Martinez.

These days, Martinez is happy. She's got her band, she's got a day job in the production department at *US* magazine, and recently she even got to meet her hero, Ann-Margret. "I wanted to ask her, 'Did you sleep with Elvis? What was it like?' But I didn't want to offend her."

Still, there's one height Martinez has yet to scale. "I'll finally be satisfied with my career when I get to be on the *Regis & Kathie Lee* show," she says. "I want to sit on Regis's lap and give him a big wet kiss." KAREN SCHOEMER

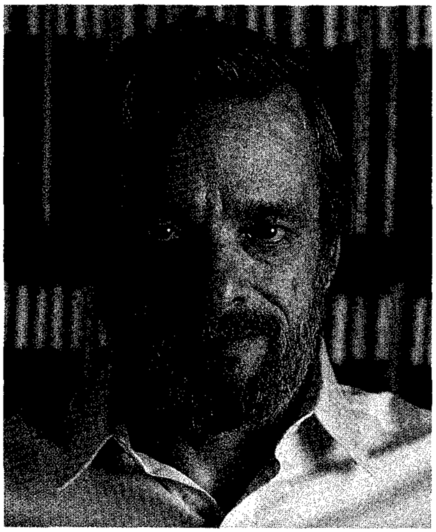
Photograph by Chris Buck; hair and makeup by Becky Murphy. Illustration by Robert Westerberg.

TRIBUTES

STEPHEN WONDER

FUNNY THING ABOUT Stephen Sondheim: Everyone who talks about him sooner or later rolls out the same word—*genius.*

But don't look for a bunch of wheezy "The first time I worked with Steve" speeches during the upcoming Sondheim tribute at Carnegie Hall.



Merrily he rolls along: The honoree.

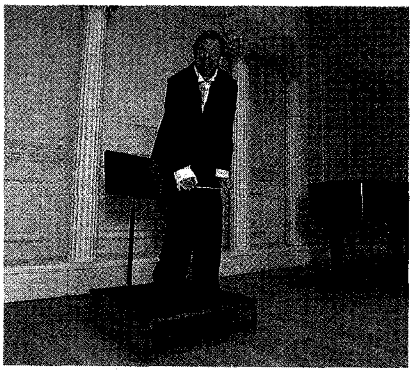
"You'll hear sort of a classical opening, somebody will come out and *very briefly* describe the evening, and then you'll never hear anyone talk again," says Paul Gemignani, musical director of every Sondheim show on Broadway since 1971's *Follies,* who will wield the baton at Carnegie on June 10. "Which, for this kind of evening, is totally different."

Much else about this tribute will be different, beginning, of course, with its 62-year-old honoree. How many composers have so steadfastly refused to repeat themselves? (The relentlessly urban *Company,* the sophisticated, operatic *A Little Night Music,* and the enchanting *Into the Woods* have all sprung from the same man.) How many composers have managed to remain prickly iconoclasts and high-school-drama-club heroes at once? How many composers have won six Tony Awards? (None, in fact, besides Sondheim.)

How to celebrate such singularity? About a year ago, a creative team was put together. Gemignani was joined by director Scott Ellis, choreographer Susan Stroman, and, later, writer David Thompson—the trio that created the splendid Kander and Ebb revue *And the World Goes 'Round.* What they wanted, they decided, was to show the dazzling breadth of Sondheim's work without rounding up the usual Sondheim suspects.

"You'll see Billy Stritch from jazz, Gary Morris from country, and the Harlem Boys Choir," Gemignani says, barely denting the list of 38 performers. "You'll see the title of a song you may know, but it won't be done the way you're used to."

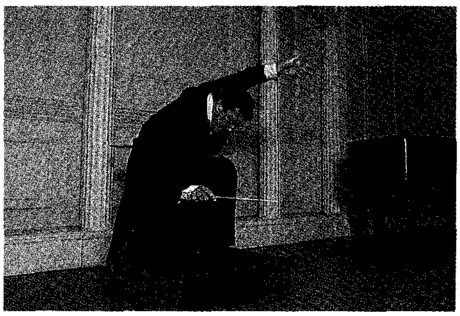
From the opera world come Jerry Hadley, Harolyn Blackwell, Regina Resnik; Broadway sends James Naughton, Daisy Eagan, Karen Ziémba; among the big names: Liza Minnelli, Bernadette Peters, Madeline Kahn, Patti LuPone, Glenn Close. "Do any of us need to hear 'Send in the Clowns' again?" asks director Ellis. "No, but with Glenn Close singing it, maybe we do."



Comic conduct: Bill Irwin rehearses.

There's room, too, for the left-handed vocal trio BETTY and the evening's ersatz emcee, actor/director/clown Bill Irwin. "The only thing I've done before with Sondheim music," Irwin says, respectfully, "is pay $50 to see it."

This morning, three weeks before the show, Irwin is in a Carnegie Hall rehearsal studio, paying with sweat. He's the "somebody" who *very briefly*—and hilariously—introduces the evening; later, to open the second act, he conducts the orchestra with complete comic abandon, à la Danny Kaye. "Between you and me," he says, "I've been assured that it doesn't matter what I do."



Now, though, Gemignani, Ellis, Stroman, and Thompson are all working on Irwin's intro, adding a pratfall here, tweaking a laugh line there. It feels for all the world as intense as rehearsing a new Broadway show.

Except, of course, this show will run just one night, and, since it's a benefit for Carnegie—the only tickets remaining are $750 gala tickets—the performers don't get paid. Carnegie Hall will use the proceeds to qualify for a matching grant from the National Endowment for the Arts; ironically, in May, Sondheim turned down the NEA's prestigious Medal of Arts Award, writing that the agency is becoming "a symbol of censorship and repression rather than encouragement and support." (Sondheim couldn't be reached for comment on the use of the benefit money.)

A deal to record the concert for television and an album is in the works, but still, all this effort—for one night! First, the creative team had to winnow 30 songs from more than 150, from *A Funny Thing Happened on the Way to the Forum* to the film *Dick Tracy.* (Only songs with both music and lyrics by Sondheim will be included; thus, no *Gypsy* or *West Side Story,* for which he was only the lyricist.) Next came the matching of singer to song, a challenge complicated by the spiderweb that is show-biz scheduling. Then, a full month of rehearsal and the recruiting of 60 Broadway singers for the finale, "Sunday" from *Sunday in the Park With George,* with piano accompaniment by the stage-shy Sondheim himself.

Is it all worth it? "It could have been two years and we would have still done it," says Thompson, the evening's writer. "You look at the artistry that's gone into each piece—it's completely beyond anything you would ever imagine. You see that this man is truly a genius."

There's that word again.

STEPHEN J. DUBNER

Photographs: top left, Barbara Walz/Outline; all others, Nina Berman/Sipa.

NEW YORK JOURNAL

Skivvy Slickers

THIS IS HAROLD KODA. HE IS a curator. Because he's a curator—at the Fashion Institute of Technology—Harold talks like this:

"When men remove their clothing, they reveal how engaged they are in self-identity."

This is Richard Martin. At F.I.T., he's an administrator. Richard says, "In this, the quincentennial year of North America, we have seized upon an uplifting story."

Next: Bill Herrmann. Bill's in from Kenosha, Wisconsin. "The elastic goes to hell," Bill says. "And then Mom uses it as a dust rag." He adds, "If you are a normal man, you have five layers of material all coming together at one spot. You've got your underwear, your T-shirt, your dress shirt, your pants, and your belt."

Elsewhere, you've got Erica Fineberg. Erica does publicity. She says, "I think fashion has a lot to do with it."

These are the forces behind "Underwear Shapes & Images: A Jockey Retrospective." The free exhibit, June 4 to July 31 at F.I.T., puts underwear in psycho-socio-political perspective. Our waistbands, our selves.

Eighties bikinis, twenties long johns, forties boxers.

Bill Herrmann, by the way, was a VP at Jockey International. In Kenosha! He's retired now, but he still lives the Jockey saga. 1934: "We invented the classic brief. Still our bread and butter." 1911: "We did the first national ad for underwear. In *The Saturday Evening Post.*" 1972: "We used Wally Cox as a celebrity endorser."

He continues. "Okay. Mom bought all the underwear for you when you were a kid, right? Soon, you want briefs that say, 'I'm doing my own thing.' So you get into the color thing." Herrmann swears that young men go from white to light blue to navy. Then: to red. "It's *hot.* Risqué." Self-expression, he repeats, has something to do with it.

Back to the curator, Harold Koda. "Jockey has always been prescient in terms of social issues. The separated brief short that was introduced in 1934 very much coincided with the phenomenon of bikini swimwear on the Riviera." This sensitivity later led to the patented "Y" front (1938). The "Y," Koda says, addresses "issues of access."

Says Herrmann, "We're in the Midwest, but we know what's going on." BOB ICKES

FASHION

HIT (AND MISS) PARADE

IN FASHION TERMINOLOGY, it's an absolutely crazy morning. The phone rings. "Fancy," it is answered—as in fancy dresses. "Oh, hiiiii. We're seeing C. D. Greene, and it's fabulous. Jerseys you cannot believe. To die! Just what we're looking for."

Bendel's star search: Turner reviews McNamee's jacket.

Designer Ronald Rodgers pulls out a lime-green to-the-floor silk panne and then an electric-orange one as buyer Judy Krull peruses the rest. "Look at this neckline! I haven't seen a neckline like this in years. This could be a thirties movie, honey. Would you like some coffee? Cappuccino?"

It's "Open See" day at Henri Bendel, held the first Friday of each month. Mostly unknown designers have come to show and, they hope, sell their wares. A hundred or so—decked in their own hats and blazers and baubles and beads—turn a large showroom into a veritable fashion parade, a sampling of the latest ideas from workrooms and attics all over New York.

"Bendel's is known for promoting young designers," says Ariel Lawrence, who with Sabrina Freund has just launched a line of sportswear. The store has had an "Open See" day for more than 30 years; the doors are open to anyone with a collection, from retired schoolteachers turned jewelry designers to visiting Parisian silversmiths to big names on Seventh Avenue.

"There are established vendors as well as people who make clothes in their basements," says dress buyer Dina Turner. "I've seen everything from the sublime to the truly ridiculous."

Right now she's seeing Laura McNamee and her yellow jacket with silk fringes and bric-a-brac'ed patch pockets. "Are these men's ties?" Turner asks. "It would be great if these fringes were men's ties. Let me take some notes."

She turns to the next piece. "This is really cute," Turner says. "Can we do it in black? And how much is that fringed bolero?"

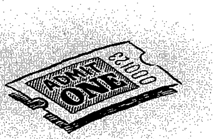
Meantime, Lawrence and Freund are hanging blazers and suits and skirts on a sample rack down the hall. "Are all your linings silk?" asks Sharon Seelig, an associate buyer. "And how does that affect your price point? Is there a trouser? Do you plan on doing holiday? What are your thoughts for spring?"

Questions answered, Lawrence and Freund are asked to send Polaroids and call in a week. "You never know where the next star is going to come from," says Bendel's president and CEO, Susan Falk. "We want to be sure we have it here."

PAMELA G. KRIPKE

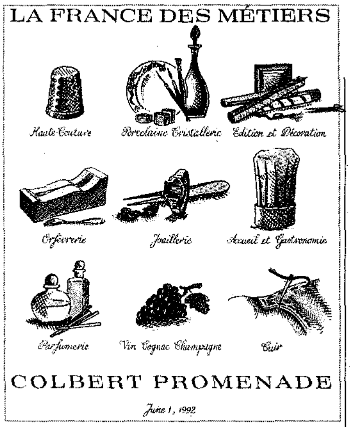
Photographs: top, Lauren Sorokin; bottom, Steve Winter.

HOT LINE



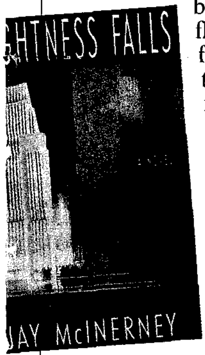
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



SHOPPING

French twist: Each year, the Comité Colbert—an association of around 70 deluxe French stores—stages the Colbert Promenade along Fifth and Madison Avenues. From June 1 through 13, fifteen New York stores will have artisans showing everything from porcelain design at Bernardaud to *haute couture* at Chanel. As part of the festivities, there's a benefit on June 2 for the Cooper-Hewitt Museum featuring a buffet and flowers imported from Delbard, the great French florist. Tickets are $125.



BOOKS

***Brightness Falls,* Jay McInerney: Life in the fast lane begins to slow down for the once beautiful and now damned in this New York novel. (Knopf; $23.)**

TASTINGS

BY ALEXIS BESPALOFF

Delicate, flowery German Rieslings, with their refreshing acidity, are perfect summer wines, but their labels can be off-putting. Look for such appealing 1990 Rieslings as Rudolf Muller's Ockfener Bockstein and Piesporter Tröpfchen and Deinhard's Piesporter and Rheinhessen bottlings (about $7 each).

CHILDREN

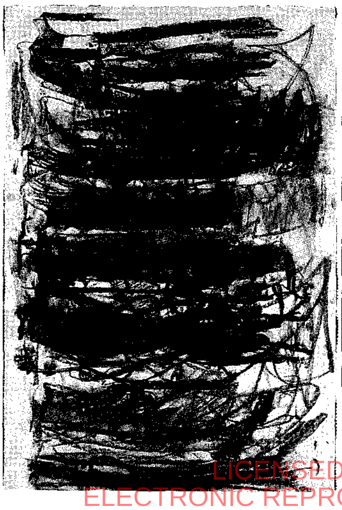
Once New York's official storyteller, Diane Wolkstein returns to the Hans Christian Andersen statue in Central Park to celebrate her twenty-fifth anniversary of jumping, leaping, and skipping her way through stories. June 6; 11 A.M.

SCENES

"Forever Wild: The Adirondack Experience": To celebrate the centennial of the Adirondack State Park, the New-York Historical Society has birch-bark and hickory furniture, photographs, snowshoes, and breathtaking landscapes—everything from New York's great natural wonder. Even the gift shop is selling Adirondackia: wrought-iron lamps and twig furniture. Through July 12.

ART

"Joan Mitchell: Pastel": These beautiful—the colors virtually pop—and energetic works seem to almost move off the wall. Mitchell's strokes have never been more powerful or confident. But what's really amazing is that she can do with pastel what she does with paint. At the Whitney Museum through June 21.



MUSIC

***An Event in Three Acts:* The 1992 tour of this production to benefit AIDS organizations includes a new presentation of the musical *Heart Strings,* starring Molly Ringwald and Harvey Fierstein (June 2 and 3 at the City Center Theater), and the New York showing of the AIDS memorial quilt (June 5 through 7) at the World Financial Center's Winter Garden.**

ASK GAEL

Help. I'm feeling jaded.

Seafood wilding at Hosteria Fiorella will wake up your taste buds. Order brilliantly spiced seafood chili (with shrimp and calamari) or osso buco of monkfish, a sometime special on the menu. Not up to lobster pizza with truffle olive oil? Have a pomodoro-and-basil Margherita. 1081 Third Avenue, near 64th Street.

VIDEOS

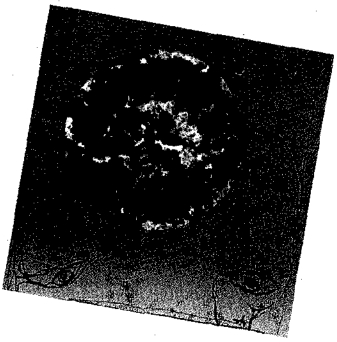
***Cape Fear* (MCA; $94.98): Martin Scorsese, working at a hysterical pitch, definitely went right over the top in his remake of the 1962 thriller. The original, starring Gregory Peck and Robert Mitchum (who have cameos in this version), depended much more on suspense than on graphic, shout-in-your-face violence.**

ROBERT DENIRO · NICK NOLTE · JESSICA LANGE
CAPE FEAR

Milestone Film & Video has just released eight "lost" masterpieces—all of them about adventures in exotic locations—made during the twenties. The series includes films by the makers of *King Kong* and *Nosferatu.* They're $39.95 each.

THEATER

"Fires in the Mirror": In one of the more demanding performances this season, Anna Deavere Smith does some 25 different characters in her one-woman show about Crown Heights. At the Public Theater.



RECORDINGS

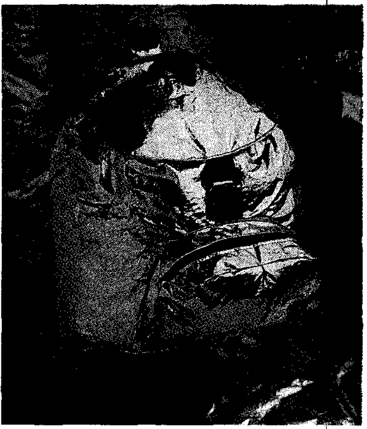
Wish, The Cure (Fiction/Elektra): The kings of mope rock throw in two happy songs, but depression is still singer Robert Smith's specialty. Gloom never sounded so good.

MOVIES

Alien 3: This time around, Sigourney Weaver—the best sci-fi heroine ever—is stuck somewhere out in space on a planet inhabited by convicts. Nice.

FASHION

For summer travel: You don't have to worry about mistaking his bag for your bag. These grips, in fourteen *fabulous* colors, will definitely stand out on the airport carousel. They're insulated and come in a variety of shapes and sizes: backpack, shoulder bag, and duffel. All cost $45; to order, call Nick Hallack & Associates at 869-4091. (A.E. only.)

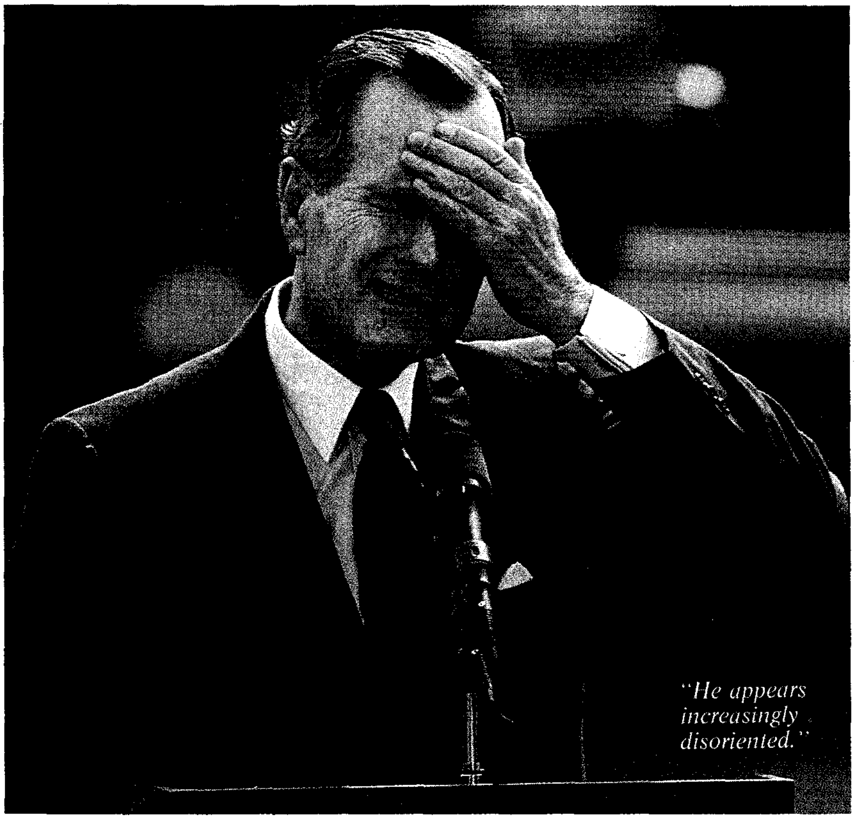


Les Jörgensen

New York

BUSHED

THE UNMAKING OF A PRESIDENT



"He appears increasingly disoriented."

Diana Walker/Gamma-Liaison

By JOHN TAYLOR

"THESE ARE TROUBLED TIMES, TIMES OF discontent," George Bush informed the wealthy and privileged crowd in the Grand Ballroom of the Stouffer hotel in downtown Cleveland. The 400 men and women had paid $1,000 apiece to eat roast beef so soft it could be gummed and listen to the president explain why the country needed to re-elect him. It was three weeks after the L.A. riots, and Bush started off by giving the audience his overview of the national situation. "There seems to be turmoil," he observed, "an anti-political mode."

This was hardly a stunning insight. In fact, its real significance that particular day lay in an irony of which the president seemed unaware: that the "anti-political mode" is not confined to rioting slum blacks or even unemployed Reagan Democrats but also includes people very much like the ones he was at that moment addressing. Until recently, if anyone could be counted on to vote for George Bush, it would be Cleveland businesspeople rich enough to buy a couple of $1,000 seats at a Bush-Quayle fund-raiser, people who once voted so automatically for the GOP that they formed a species known as Cold Roast Republicans. But not anymore. The Republican pollster Richard Wirthlin's research indicates that the profile of the typical Perot supporter more closely resembles that of a Republican—suburban, white, affluent, conservative—than that of a Democrat. Ross Perot, the apotheosis of the anti-political mode, is much more of a threat to the president than to Bill Clinton.

At least at the moment. The profile of the Perot supporter may change. And Perot himself may fade. But the Bush people can't assume that he will. If Bush is going to be re-elected, he will have to work hard to convince even Cleveland businessmen that he deserves their vote. But Bush's speech that day displayed little appreciation of this fact. He predictably chastised the L.A. rioters ("the gang members and terrorists in our cities"), extolled police officers ("I was pleased to see some of Cleveland's finest out here"), and promoted his urban-renewal program ("Weed out the criminals and then seed these neighborhoods with hope").

But those platitudes didn't seem to rouse the Cold Roast

Republicans. So, at the end of his speech, in his most direct effort to inspire, Bush focused in on what has become his and Dan Quayle's favorite theme: "the family." The fact that Bush is a good family man is one of the few things he's got going for himself these days. Barring an economic recovery strong enough to reverse the current public pessimism, the president's only course during the general election will be to make an appeal that is essentially nostalgic, to remind us that he *was* the commander-in-chief during the Gulf War, and to generate images of himself and Barbara and all the grandchildren that will imply he embodies the sort of old-fashioned "family values" depicted in *Father Knows Best.* George Voinovich, the governor of Ohio, indicated as much when, after both a prayer and the pledge of allegiance, he introduced Bush at the fund-raiser and took an unsubtle dig at Clinton by saying, "Isn't it great to have a First Family that's such a great role model for this country?"

Bush, for his part, admitted to distress over "the decline of the American family." He insisted, "We've got to find ways to strengthen the American family." But, since Bush has been running the country for the past four years, and occupying space at the White House for eight years before that, he seemed to realize that some in his audience might wonder what *he* has done about this dire problem. Well, he told the assembled Republicans in answer to the implicit question, he had appointed a "commission on the American family."

"What's happened to that commission?" I later asked a White House press aide. "Is it meeting regularly? Have they figured out how to strengthen the American family?"

"I don't know," the aide told me. "I don't have the details on that."

She was a junior aide. Maybe she was just out of the loop. Maybe the commission has been meeting round the clock and is even now close to a breathtaking solution to the decline of family values in America.

BUT, OF COURSE, FORMING A COMMITTEE ON "FAMILY values"—the very notion seems a parody of the blue-ribbon commission that deliberates laboriously to ascertain the obvious—is just one more example of the political paralysis that Bush both embodies and rails against. And the imaginative void it suggests provides one more reason for Bush's free-fall in the polls, from a high of some 90 percent just after the American victory in the Gulf War to a low of around 40 now.

Perot: Supporters who used to belong to Bush.

Tim Sharp/Sygma

Bush himself blames his drop in the polls primarily on the recession. And now, he takes every opportunity to emphasize, the recession is receding. "I read a recent poll that said 70 percent of the American people think the recession is getting worse," he told a crowd at the Westchester airport after speaking in Cleveland. "It isn't. It is beginning to turn, and when it does, the fortunes of the Republican Party and those who share our values are going to rise."

But the current downturn has been less severe, if more prolonged, than the recession of 1982, and Ronald Reagan's job-approval rating never fell below 44 percent, the low point it reached in January 1983. That is because Reagan had a core of ideological support that Bush, lacking an ideology, has never been able to muster. There are virtually no Bush partisans among conservative pundits—both of Reagan's two major supporters, George Will and William Safire, have severely criticized him. On the other hand, because Bush lacks ideology, he has not had Reagan's core of ideological antagonists. Most people have never had strong feelings about him one way or the other.

As a result, Bush's approval ratings have always fluctuated wildly. They soared during his first months in office, plunged the following year when he broke his pledge not to raise taxes, soared again on the outburst of patriotism that accompanied the Gulf War, and plunged again when the recession took hold. "His popularity is based on external events," says David Keene, a Republican political consultant and the head of the American Conservative Union. "There's very little in terms of a Bush base. Because of that lack of support, he needs these external events. Bush doesn't steer. He's floating. Most of the time he's floated the right way. But even if he's lucky in that respect, it's politically embarrassing."

The steepness of Bush's latest descent in the polls is particularly revealing because it has not been accompanied by any one debacle such as the Iran-*contra* scandal, which caused Reagan's approval ratings to fall 21 points in one week; the hostage crisis, which proved so debilitating for Jimmy Carter; the pardoning of Richard Nixon, which seriously harmed Gerald Ford; or the violent reaction against the Vietnam War, which caused Lyndon Johnson to withdraw from the race in 1968. The recent recession can't begin to compare with those disasters, and even Bush's aides concede that the president's problem with the voters extends far beyond the economy. "The world's changed drastically, and the country's worried that he doesn't have a plan to deal with it," says one campaign official. "He had a plan for the Cold War, but not for the world after the Cold War."

INDEED, EVER SINCE THE END OF THE GULF WAR, THE WHITE House has shown an extraordinary lack of direction. Not only could the president not decide whether a recession existed ("You might argue technically, are we in a recession," Bush said—with characteristically jumbled syntax—last December), but in one of the revealing moments of his presidency he blamed his aides for his own indecision. More recently, on issues like abortion counseling in federally funded clinics, cutting timber in old-growth forests, controlling the emission of greenhouse gases, and conducting research on fetal tissue, White House officials constructed compromises that displeased both conservatives and liberals. And when it came to blaming the L.A. riots on Lyndon Johnson and out-of-wedlock babies on *Murphy Brown,* they took positions only to back away from them in a welter of denials and confusion.

This confusion seems to have affected Bush personally. He appears increasingly disoriented. The majority of his now-famous Bushisms—the surreal metaphors, syntactical twists, and strange, impromptu confessions compiled in a new book by the editors of *The New Republic*—were uttered in the past year. After quibbling over the technical meaning of *recession,* he added, "But when there's this kind of sluggishness and concern—definitions, heck with it."

Bush's public appearances since last fall have provided one tableau after another of his unsuccessful struggle to find the language to articulate the state of the nation and his own attitude toward it. Even when his syntax is correct, his remarks can suggest an eerie sort of cognitive dissonance. After the L.A. riots, he said he was "embarrassed by interracial violence," as if the worst aspect of the mayhem were that it would cause the country, and him personally, a loss of face. Many of his other comments after the tragedy had a similarly self-referential quality; they implicitly acknowledged his solipsistic mind-set. "The L.A. riots have reminded us we have a lot more work to do in our cities," he told students at Southern Methodist University, giving the impression that otherwise this work would have remained forgotten. "This kind of thing is extraordinarily helpful to me," Bush said after visiting a desolate neighborhood in Pittsburgh. The riots had been a learning experience for him, the president seemed to be saying, much as Carter said in 1979 that the Soviet invasion of Afghanistan had been a learning experience that exposed him to the true brutality of that regime. The widespread disbelief at Carter's naïveté was similar to the incredulity that greeted Bush's confessions of ignorance. Both men showed an astonishingly shallow grasp of the problems they faced.

ONE REASON BUSH SEEMS AT SUCH A LOSS IS THAT, LIKE Carter, he has had the misfortune of presiding over the country during a profound shift in public mood. Consequently, just as happened with Carter, the values, the images, the general style that worked for Bush in 1988 will not get him re-elected. The pessimism that was only in a nascent state that year is now in full flower. Robert Prechter, stock-market analyst and student of the national mood, points in a recent newsletter to the popularity of suicide manuals and the movie *The Silence of the Lambs,* the rise of white-supremacist groups, and even Johnny Carson's retirement. Richard Wirthlin says his recent polls show 83 percent of the American people think the country is seriously off the track: "It's the highest rate of pessimism ever."

But the reconfiguration of public attitudes may be more profound than a mere mood swing. It is possible that the coalition that has allowed the Republicans to control the White House for 20 of the past 24 years is undergoing some sort of tectonic shift. The recent stream of reports on the upward transfer of wealth in the eighties and the growing disparity between rich and poor is beginning to alienate the Reagan Democrats from the Republicans; sharing socially conservative views may no longer be enough to keep the two camps together. Another fissure in the Republican coalition could be found in the debate that occurred last week in Salt Lake City. The Republican Party's platform committee held hearings there to discuss the language on abortion for the party platform at the national convention. The platform committee holds such hearings before each convention. But they're usually pro forma events that draw little attention. Last week, both pro- and anti-abortion groups descended on Salt Lake City and held vigorous rallies outside the Marriott hotel while committee members met inside.

BUSH FATIGUE HE IS AN ARTIFACT OF THE REAGAN YEARS. MANY FORMER SUPPORTERS HAVE WEARIED NOT JUST OF HIS POLICIES BUT OF THE MAN.

For the past twelve years, when the Republicans first adopted a plank calling for a constitutional amendment to protect "unborn children," party members in favor of abortion have always dismissed their party's position as a rhetorical posture that would never actually become law. But now, with the Supreme Court's *Webster* decision in 1989 restricting abortion, and with the likelihood of another anti-abortion ruling in July on the Pennsylvania law requiring spousal notification, the right to abortion is becoming ever more restricted. Pro-choice Republicans are finally having to face up to their own party's agenda. "They've been living in dreamland," Harriett Hills Stinson, a pro-choice Republican from California, told me as she stood on a picket line outside the Marriott while women marched in a circle chanting, "What do we want? Choice! When do we want it? Now!" "It took '89, it took *Webster,* for people to say, 'My God, these guys are really going to take this right away,' " said Mary Crisp, the head of the National Republican Coalition for Choice.

Around Salt Lake City last week, a dozen billboards carried signs that said, 68% OF OUR PARTY CAN'T BE WRONG, REPUBLICANS FOR CHOICE. The particular poll on which that claim is based has been ridiculed as statistically flawed, but a more scientific survey by the Times Mirror Company last November found that 71 percent of Republicans did favor a woman's right to decide, which has led Republicans for Choice, a second pro-abortion group, to claim in a new commercial that the party's abortion policy has been dominated by "religious zealots."

Bush has given no indication that he is willing to alter his anti-abortion position, which he adopted in 1980—after supporting abortion for years—to accommodate himself to the party's ever-stronger right wing. But in the aftermath of the widespread unease over the Supreme Court's anti-abortion rulings, members of the Republican Party have made efforts to co-opt the pro-abortion agitators with a more lenient tone. Elaborating on the "big tent" metaphor first proposed by the late Lee Atwater to broaden the party's base and floated by Dan Quayle last fall, the party's chairman, Rich Bond, told the platform-committee members in Salt Lake City, "There is no litmus test on any issue for the Republican Party. If you disagree, you're still welcome in the party."

Not all Republicans feel that way. "I can't give you my name; I'll be kicked out of the party," said one woman on the pro-choice picket line outside who belonged to California's selective state Republican organization. And the anti-abortion stalwarts were there to ensure that the party did not deviate. If that happened, Phyllis Schlafly warned, Bush would destroy himself. "Elections of the last couple of years prove that the worst position any candidate or party can take is to waffle on pro-life," she told the committee in what seemed like a pointed reference to Bush's previous position. "Every candidate who retreated from a previous pro-life positon has been rejected by the voters." She added, "The millions of Americans who are motivated by high moral principle will not stand for President Bush saying he is personally pro-life while the platform is mushed up to appease the same crowd that runs the Democratic Party."

DESPITE SUCH OPEN HOSTILITY, REPUBLICAN OFFICIALS deny that the Republican coalition is in any danger of cracking. They point to the election of John Major in England as an indication that support for conservative principles is international and has permanently coalesced. But Major's victory was narrow, and it was helped by the fact that the Conservative Party's opposition has been split between Labor and the Liberal Democrats. Also, Major did not have to contend with a populist insurgency led by a charismatic billionaire. The emergence of Perot, more than any other phenomenon, indicates the jeopardy facing the old Republican coalition. He might actually split the Republican vote, attracting moderates (such as Bush sometimes is) and leaving

NATIONAL REPUBLICAN COALITION for Choice
NATIONAL REPUBLICAN COALITION for Choice

Big tent? The rise of Republicans for Choice is fracturing the GOP coalition.

Bush to depend, ironically, on the conservative right, which has always mistrusted him. Perot is pro-choice, for example, and he could siphon off a sizable portion of the pro-abortion Republicans who might otherwise stick with Bush out of a distaste for Clinton. "The indication we have from our membership is that a lot of them are considering going for Perot," Ann E. W. Stone, chairman of the Republicans for Choice, told me in Salt Lake City.

IF DEFECTIONS OF THAT SORT DO OCCUR, PEROT COULD WELL destroy the traditional Republican lock on the Electoral College. "It's a new political ball game," says pollster Wirthlin. "It destroys political and historical precedence." Wirthlin thinks at this point there's a real chance no candidate will win a majority in the popular election and the decision will be thrown into the House of Representatives. For that to happen, Wirthlin argues, Perot will have to draw some 25 percent of the popular vote. He believes Perot could do that, and he gives four reasons:

First, Perot, unlike his fellow insurgent Jerry Brown, has the personal appeal and mythic stature that will enable him to tap anti-establishment hostility to an extent that neither Clinton nor Bush could hope to match.

Second, Clinton is a weakened candidate who lacks the national stature of someone like Mario Cuomo or Albert Gore; he will not in the end be able to overcome character doubts among a crucial fraction of the voters who want Bush out and so will vote for Perot.

Third, Perot will benefit from the weakening of the two-party system caused by the rise of television and the use of computers—Perot's specialty—to conduct surveys, raise money, and mobilize voters directly.

Fourth, Perot will also benefit from the fact that the Federal Election Commission will limit campaign spending by the other two candidates to $65 million, while Perot himself, since he is using his own money and will receive no federal funds, can spend as much as he wants.

The Bush people haven't figured out what to do about Perot because, they say, they don't yet know enough about him. "We need to have more information to make the right tactical decisions," explains Torie Clarke, press secretary for the Bush-Quayle campaign. For the time being, campaign officials have decided to do nothing about Perot. Instead, on campaign swings, Bush seems to be operating on the currently popular thinking that in a closely contested three-way race, it's possible to win with less than 40 percent of the vote—which means that, instead of broadening his appeal, he can narrow it, catering primarily to the right.

To do this, Bush replays the themes that worked so well for him and Reagan before the collapse of the Soviet Union. Central among them is patriotism. After visiting Cleveland in the third week of May, Bush, who likes to give speeches standing in front of an American flag as big as the one in the movie *Patton,* drove up to Parma, Ohio, a small suburban town made up almost wholly of Eastern European immigrants. The president was given a rousing reception in St. Josephat's Cathedral, where signs hanging from the balconies declared, SERBIANS SALUTE BUSH and RED IS DEAD, RIP COMMUNISM. Bush talked about winning the Cold War and freeing the captive nations of Eastern Europe. The applause was enthusiastic, but even to some of the virulently anti-Communist residents of Parma, the speech seemed a little stale. "He didn't say much," said Vincent Larko. Added his wife, Stella, a white-haired woman who had voted for Bush in 1988 but has yet to decide whom to support this year, "I didn't hear anything new."

And, indeed, the problem for Bush with this approach is that it is nostalgic. The president seems to feel that American victory in the Gulf and the collapse of the Soviet Union should have produced a sustained feeling of triumphant elation in the country. But people don't want to dwell on those victories; they want to understand what comes next. By harping on these patriotic themes, Bush recalls the past rather than charts the future. And that reinforces the impression that he is a 67-year-old artifact from another time: the Reagan era.

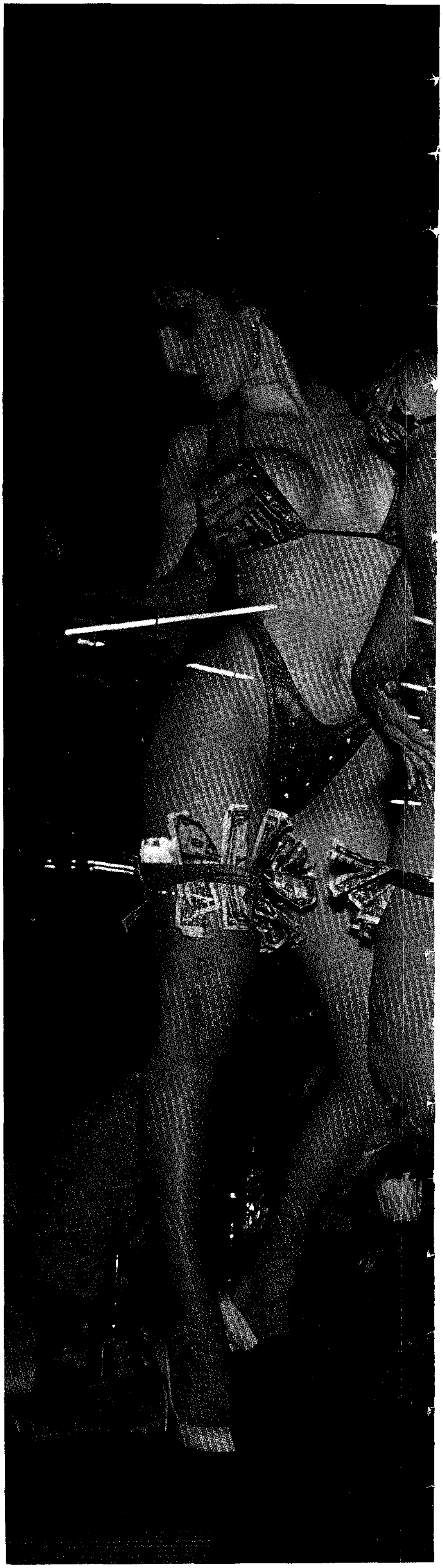
Bush has now held national office for twelve years. During that time, his mannerisms, expressions, language, and voice—replayed and exaggerated by television—have been a ubiquitous presence. And many former supporters have wearied not just of his policies but of the man himself. Republicans who make the John Major analogy forget to point out that the Conservatives stayed in power only by dumping Margaret Thatcher, of whom the British had become very tired. The Republicans don't have that option. And so their ultimate problem may be the pervasive sense among Americans of Bush Fatigue.

Photograph by AP/Wide World.

Sex in the '90s

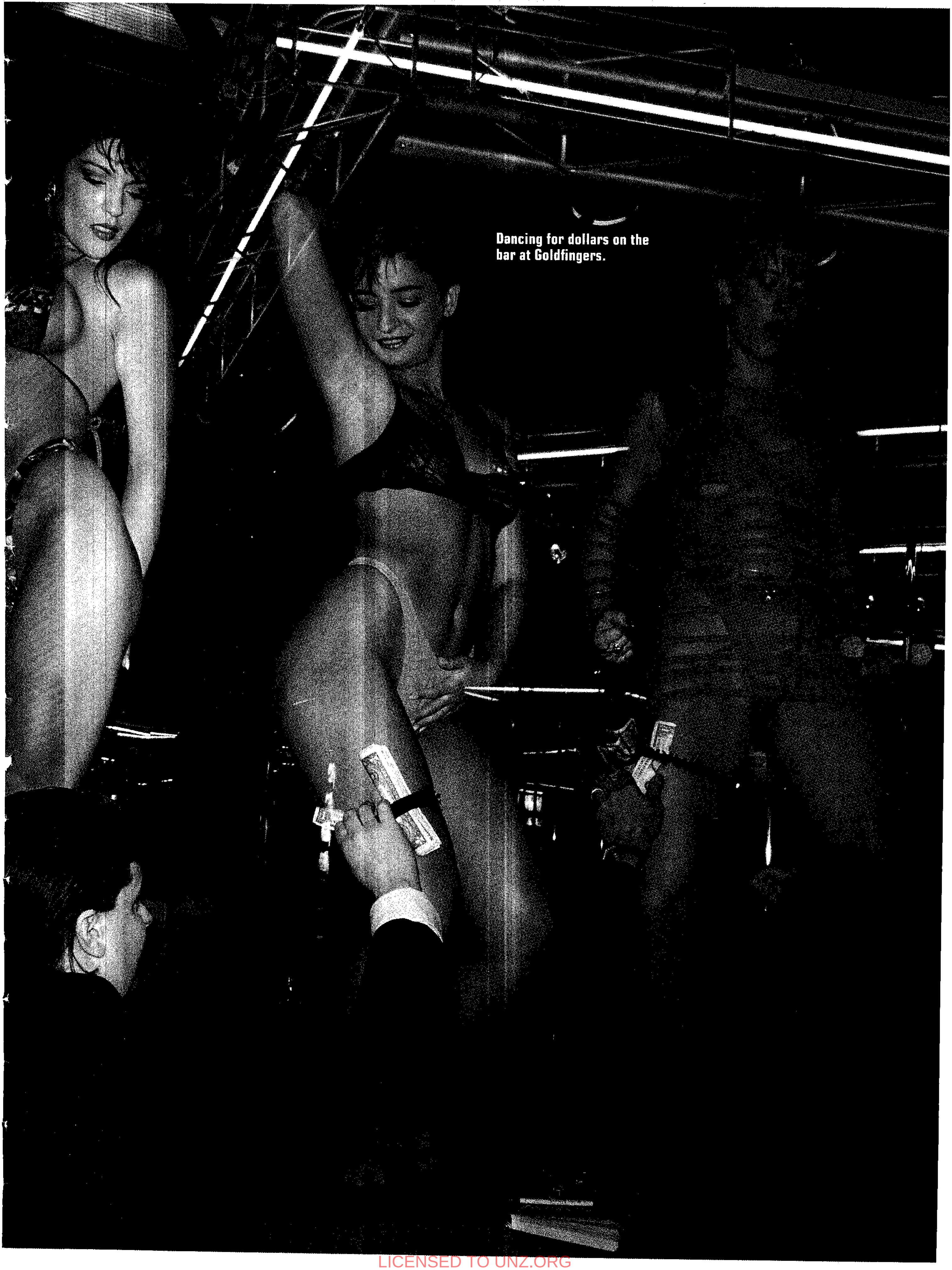
By Michael Gross

There's More Going On—Straight and Gay, Safe and Unsafe—Than You'd Think

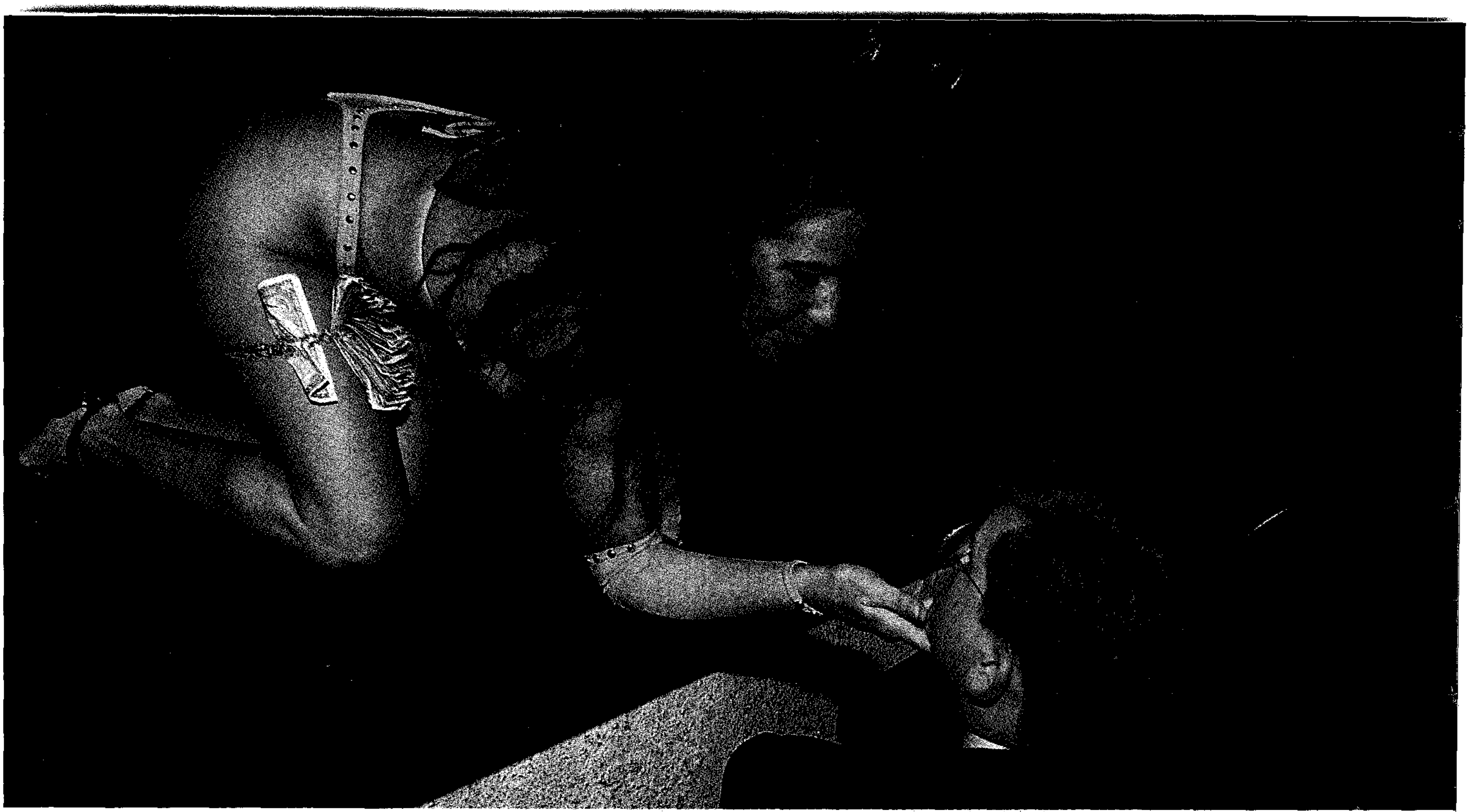


BOB RICHTER IS IN THE DUMPS. A GINGER-HAIRED DENNIS THE MENACE look-alike in khakis, safari jacket, and side-buckle cordovans, the 51-year-old from Philadelphia publishes *The Climax Times, New York Sex Guide,* and *The American Sex Scene*—monthly consumer guides to commercial sex. A buyer of carnal delights since he was seventeen, Richter is in Manhattan on this bright May day to tour half a dozen of the places he rates

PHOTOGRAPHED BY JAMES HAMILTON



Dancing for dollars on the bar at Goldfingers.



● **A dancer engaging in a little interpersonal communication (for pay) at Stringfellows Presents Pure Platinum.**

for his readers. "I don't sample much anymore," he admits, "unless I get horny."

We visit a plush East Sixties triplex complete with bar, dining room, boiserie-walled living room, seven bedrooms, and brass-fixtured bathrooms. Then we head down Third Avenue to 53rd Street, a commercial-sex nexus where we visit several more apartment brothels. Richter knows of five such establishments within three blocks. But the hustle and bustle don't cheer him.

He doesn't notice when we pass a grizzled beggar with a cardboard sign that says I HAVE AIDS AND AM HOMELESS. So I ask how prostitution has fared in the face of the virus. "Rock Hudson was the death of the business," he laments. "There's a dearth of fresh midwestern college girls. They're gone. *My* circulation is up, but I'm a surrogate, I think."

BOSOM BUDDIES *At Stringfellows, women decked out in sequin*

Richter recalls the days when there were chains of brothels and swingers' clubs, and sadomasochism dungeons sprang up like mushrooms after a spring rain. "One time, I was left upside down on a wheel for hours," he adds with a grin. "In the seventies, we were like kids in a candy shop. It's not like it used to be."

RICHTER IS HARDLY A TYPICAL CITIZEN, BUT THE SOUR notes he strikes about sex in the nineties mirror conventional wisdom. After a quarter-century of Eros ascendant, Thanatos reigns in a world that has come to believe that free love can be very expensive. When sex equals death, the candy store closes, replaced by a condom shop. Monogamy and abstinence are again touted as virtues. What happened? Even before AIDS, the baby-boom generation grew up and got tired, jaded, and Reaganized, and discovered that actions have consequences and parties do end.

But wait—contrary voices are being raised. Voices that would warm the hearts of Bob and Carol and Ted and Alice. Step into your local dance club. On a recent Friday at Palladium, a regular confides, four duos were doing *It* in the balcony.

"Do you realize that people are still having sex?" LaTour asks in his current dance hit. "Lust keeps on lurking. Nothing makes them stop; this AIDS thing's not working."

Chastity, last year's trend, failed because it is untenable; the sex genie cannot be put back in the bottle. After a decade-long shy act, hormones are raging again. The revolution is over. Long live the evolution! With homosexual men leading the way, sex is passing through the valley of death to make real if tentative inroads into a brave new AIDS-conscious world.

The most important change is that—Jesse Helms notwithstanding—sex is out in the open again, forced there by discussions of disease. Even kids know all about *It* now. And they aren't learning it only in school—or from Clarence Thomas.

The country's top pop act, Madonna, flouts convention with her multiple boyfriends, her gay dancers, and her off-and-on friendship with gal-pal Sandra Bernhard. Phone-sex fliers litter the best streets. *Voyeurvision,* a sort of televised phone sex, is the latest thing on cable. Gay magazines like *The Advocate, QW,* and *Homo Xtra* run regular guides to clubs and bars where homosexuals have sex. Drag, a.k.a. transvestism, is celebrated in story, song, and *Vogue*. Lesbians have their own sex magazine, *On Our Backs,* with ads for clubs like San Francisco's Faster Pussycat and New York's Clit Club, which shares its space with clubs like Meat (for men) and the ambisexual Jackie 60.

Today's broker next door can be found in an upscale topless joint like Stringfellows Presents Pure Platinum, where women decked out in sequins and silicone take their tops off at your table for $20 (and take home $1,000 a night). At Goldfingers, they'll even rub their breasts in your face. At the All-Star Harmony Theater, in TriBeCa, and at Paradise, a white-collar bar near the Empire State Building, the main attraction is the lap dance. "It's $10 for three minutes, $20 for seven," a Paradise waitress explains. "The main goal is to give you an orgasm."

Meanwhile, lawyers seem to favor fantasy-role-playing brothels, where anything goes except actual sex. That guy at the next table may have just come from Refraction*, a semi-private "art

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**Names marked with an asterisk have been changed.*

gallery for men" where the human works on display are having sex with each other—both with and without condoms.

"It's all anyone talks about—what sex club is open tonight," says a gay decorator of note. "If it's Tuesday, it must be [Refraction]. When you call them, they tell you it's not a place where you hold hands and giggle."

Okay, so you think that's all pretty sleazy. Then what about *Basic Instinct*'s ice-picky bisexual? Or Random House's much-hailed phone-sex novel, Nicholson Baker's *Vox*? Or *L.A. Law*'s bisexual C. J. Lamb, still finding taboos to break onscreen? And by the way, have you seen Thierry Mugler's fetishwear or Gianni Versace's bondage dresses? The latter, partly inspired by the S&M outfit—complete with dog collar—worn by Madonna at her last New Year's Eve party, would be just *too* perfect for a night at Tattooed Love Child, with its advertised HARD SEXUALLY EXPLICIT DRAG-YOU-TO-YOUR-KNEES MUSIC . . . CROSSDRESSING, ANDROGYNY, FETISHWEAR REWARDED.

It's all of a piece—a direct rebellion against the prevailing anti-sex atmosphere. "It's an interesting paradox," says Margaret Reinfeld, an Episcopal minister who is the director of education at the American Foundation for AIDS Research. "The federal government is saying we should go back to something I don't believe ever existed—this magical Beaver Cleaverland of abstinence. Meanwhile, at the other end of the continuum are people with a real in-your-face attitude, teasing us with a very public sexuality that says, 'You know what you really want.' In between are people struggling with the questions of what is sexually ethical and how do you deal with a disease that's going to be out there long-term."

HIV–infected people are having sex—and being open about it. "Fantasy is the most important aspect of healthy sex today," says a man in the fashion business who is sexually active and HIV–positive. "The extremes have always been there, but they've been hidden." The new frankness is as contagious as the virus that lies at its core.

"The sex urge will not die," says Patrick Suraci, a clinical psychologist specializing in sexual matters. "We can beat it down, but it will spring back up. The cycles are inevitable. The pendulum swings, but the sex drive is continuous."

Most people aren't going to sex clubs, but cities like New York are sexual frontiers, magnets for the adventurous. "People who feel different gravitate there, find others like themselves, and feel more comfortable," says Dr. June Reinisch, director of the Kinsey Institute at Indiana University.

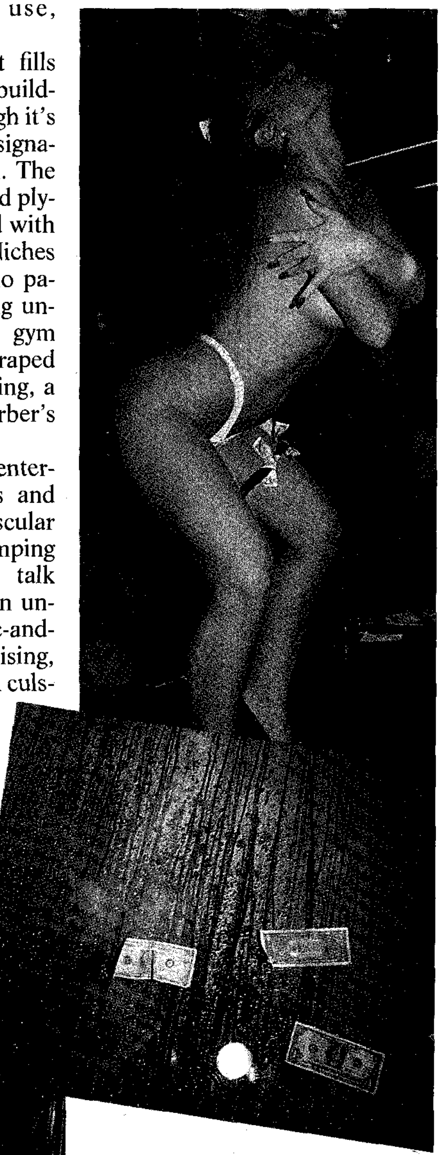
Dr. Reinisch sees the latest wave of overt sexuality as an indication of social despair. "We had social hope in the sixties, economic hope in the eighties," she says. "Everyone thought they were going to get rich. Those hopes died. Now people seem greedy and uncaring. There's no leadership, no choice." So a biologic imperative takes over. "When the bombs drop, people get under tables and have sex," she says. "People procreate to get our genes to the next generation. It's unconscious, primitive, nonrational. And orgasm is like a drug for anxiety. It gives you respite from concern."

JUAN*, DONNIE*, AND RICK* ARE MY GUIDES FOR A TOUR of the sexual front lines. Show Palace is an early stop, a depressing place with a brightly lighted tiled lobby and a dark-cornered theater where nude black men dance on and off a stage and accept small bills placed in their socks in exchange for what Donnie terms "audience participation." Safe-sex signs are scattered about. WRAP THAT RASCAL, says one. PICK UP A COMPLIMENTARY SAFE SEX PACKET. We ask for one. There are none. No condoms are in use, either.

Refraction is a loft that fills half a floor of a commercial building in the West Thirties. Though it's a membership club, illegible signatures and $15 each gets us in. The place is a maze of black painted plywood and pegboard decorated with silver painted handprints. Niches and platforms feature Day-Glo papier-mâché body parts, pulsing under black lights. There is gym equipment and, in a room draped with a parachute, a leather sling, a gynecologist's table, and a barber's chair. All empty.

Standing by a table whose centerpiece is a bowl of condoms and packets of lubricant, two muscular shirtless men in jeans (Pumping Irenes, Donnie calls them) talk about Madonna. Other men in underwear wander about on lilac-and-green floors, watching, cruising, and masturbating. In the black culs-

nd silicone take their tops off at your table.●



Dancers, topless and not, onstage together and alone at Stringfellows and (center) behind glass in Goldfingers' steamy "shower room."

de-sac and makeshift alleys with their glory holes (punched to facilitate anonymous encounters), group sex and what New York State law calls high-risk sex (defined as unprotected oral or anal insertion) are all going on.

He's Gotta Have It! is our next stop. A movable party, it happens in clubs as well as in private buildings like this three-story redbrick pile on Eighth Avenue. The street door is unlocked. A handwritten sign says we've found the right place. Up a rickety staircase, a young man in white briefs takes our money and signs us in. Beyond, men watch porn movies beside a fire and lounge on a black leather bed. Upstairs, in a bedroom decorated with a huge wooden cross and a sling, two men in underwear are kissing. In a second, a man nonchalantly whips another. In a third, with shadowy built-in nooks, there are more group-sex tableaux.

"Do you like it here?" someone murmurs.

"Had enough?" Juan asks.

There's something for everyone at (from left) Jackie 60, the Vault, Limelight, and Tattooed Love Child.

OVERT GAY SEXUAL EXPRESSION—WHICH FIRST FLOURished after the Stonewall Inn riot on Christopher Street in 1969—is back in a big way. Indeed, since the seventies, when they first became wildly popular, public spots for sex—bathhouses, movie theaters, bookstores, and sex clubs—have never really gone away.

Gay Men's Health Crisis incorporated in 1982, and in 1985 began sending counselors into some of the city's ten gay bathhouses to distribute literature on safer sex practices. That fall, New York's State Sanitary Code was amended to allow the closing of commercial places for so-called high-risk sex. (A later attempt by health officials to add vaginal sex to the high-risk list was not successful.)

DARK SHADOWS *"Limelight has more nooks than an English m*

In November 1985, the city closed the Mine Shaft. A multilevel S&M–oriented social club for homosexuals, "it was the ultimate scary place," says a habitué. Letters were sent to about ten other businesses, seeking cooperation in curtailing high-risk sex on their premises. Some changed their ways. Others, like the Anvil ("My nail prints are still in the bricks," says Donnie), shut voluntarily. Those that didn't close remained under scrutiny.

It was the era of AIDS hysteria, and heterosexual clubs weren't immune. The Hell Fire Club, an S&M amusement park, closed. The city closed Plato's Retreat, a swingers' club, and then the gay New St. Marks and the Everard Spa. In 1988 and '89, three movie theaters that boasted dark lounges and glory holes were shuttered.

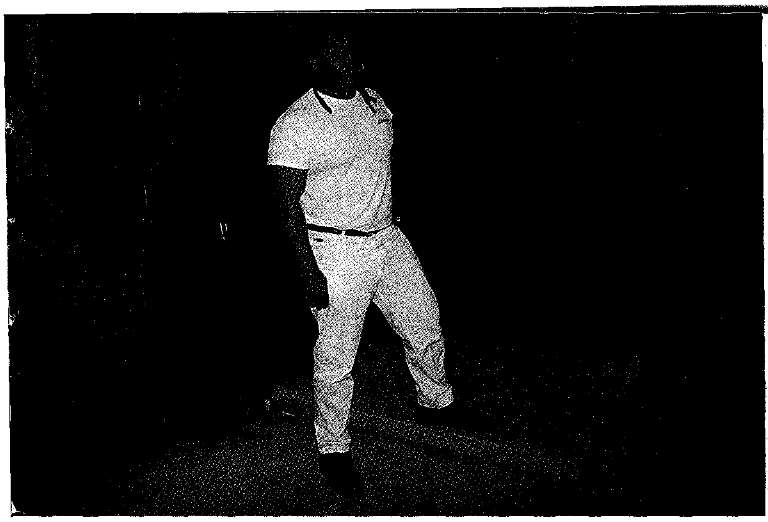
"No arrests were made," says Doron Gopstein, the city's first assistant corporation counsel. "These weren't criminal actions. We didn't want to be sex cops passing moral judgments. The larger issue was always education."

Gay men say that sexual alternatives to the clubs and baths became available almost immediately. "It seemed like every matchbook you picked up was a phone-sex line," says the decorator. "It was subtle as a train wreck." In the mid-eighties, the first masturbation spaces opened privately. Commercial clubs followed. The decorator lists names: "The Locker Room, J's/The Hangout, Shooting Stars. It was a direct response to AIDS hysteria, a popular, understandable thing to do."

The new attitude was "sex-positive, sexually generous," says Marc Berkley, the pudgy, goateed promoter of Lick It!, a weekly club within a club at Limelight. Berkley is also *Homo Xtra*'s editor and publisher and a self-described "slut puppy." His club has a Plexiglas "feel-me booth," complete with rubber gloves set into its door that allow patrons to reach out and touch the go-go boys inside. There is also a dark back room with WATCH YOUR WALLET and PLAY SAFE signs. Berkley claims that though people have had sex there, it is now discouraged.

The back-room revival went public at the Rock 'n' Roll Fag Bar, which opened one night a week in the World club in 1988. There were monitors, "drag queens with flashlights screaming, 'Lips above the hips!' " says Berkley. That year, *The Village Voice*'s Michael Musto wrote about the comeback of sex at underwear parties and Susanne Bartsch's weekly disco at Bentley's that featured sexual "performers."

The bartender (left) and flamboyant nightcrawlers in an innocent moment at Lick It! at Limelight.



In gay bars, "there started to be make-out lounges; go-go got lewder," says Berkley. "Exhibitionism got big. Everybody had been home watching videos. These were videos in person. Sitting at home didn't stop people from dying."

Young gay men "romanticized the past," says Berkley. "The dam burst." Suddenly, it was chic to push the safe-sex envelope. Just because the state said something was risky—was it really? "People get excited about what-ifs," says Frank Carson, assistant education director of G.M.H.C. "There is risk any time you take semen, blood, vaginal or cervical secretions, or breast milk into your body from another person."

AIDS educators say that there are documented cases of HIV infection from oral sex. But out in the world, that doesn't seem to carry much weight. "The majority of the gay community is not safe as far as oral sex is concerned," says Jay*, 26, a Limelight monitor and back-room regular. Lately, some are even questioning the link between HIV and AIDS. An article in *Spin,* "The HIV Myth," has been particularly controversial, challenging what researchers consider established facts about AIDS. "That's a convenient rationalization for men having trouble coming to grips with the impact this epidemic has had on their lives," says Chuck Frutchey, director of education at the San Francisco AIDS Foundation.

fin. We catch people having sex all the time." ●

"Some days I'm really scared," Jay admits. "Every time I get a cold, I get really nervous. But I've behaved this way so long, it won't make a difference now." He has never had an HIV test.

THERE HAS BEEN NO OFFICIAL REaction to this latest wave of public sexuality—gay or straight. The New York Police Department's public-morals division said through a spokesman that active investigations prevented any discussion of sex and the law. Doron Gopstein says the city is aware of "a certain resurgence" and has considered enforcing the "high-risk sex" law and using "different approaches." Other than encouraging voluntary compliance, he declined to be specific. "You can't just close a place," he says. "You have to balance health concerns and the requirements of fairness."

Though some have closed down their back rooms after experimenting with them, other club promoters are unapologetic. "Yeah, abstinence is great, but tell that to a twenty-year-old," says Marc Berkley. "Limelight has more nooks and crannies than an English muffin. We catch people having sex here all the time. Sex is fun and healthy. With the right tools, you don't have to fear."

Some sex-club operators are a bit more circumspect. Andy, who owns Refraction, agrees to an interview on the condition that his club's real name not be given. "I am very concerned about gay-bashing," he says. "I'm afraid of the backlash. The climate is not as advanced as some of us want it to be."

"Involved" in the Mine Shaft before it was shut down, Andy opened Refraction in March. He called his place an art gallery as "a political position," he says. "I feel I'm preserving gay culture." Like Berkley, Andy put up safe-sex posters and put out condoms and lube. "I make it available," he says. "I can't make them use it. People are going to have sex anyway. They do it in cars on 22nd Street and Eleventh Avenue. At least here they can come indoors."

AIDS educators all admit that the crisis-oriented sexual restraint of the past decade has been difficult if not impossible for many men to maintain. There are now about a dozen gay sex clubs and back rooms in New York. AIDS organizations are studying why men go to them. "They are free of judgment," Frutchey says. "They are a refuge. Men see sex there as a way of forming a community identity." Many clubgoers feel that the group setting encourages safety naturally. "In front of peers," says Frutchey, "it's like having Mom looking over your shoulder."

In New York, G.M.H.C. has been playing Mom for a long time. Its condom-and-lubricant packets can be found in many bars, its posters on the walls. Its refusal to condemn sexual expression gives the group great credibility. "Promiscuity is a relative term in AIDS prevention," says G.M.H.C.'s Frank Carson. "A promiscuous person is anyone who has more sex than you do." But the back-to-unsafe-sex phenomenon that AIDS educators call relapse has been a subject of concern and debate for some time.

G.M.H.C. has studied what triggers relapse and has developed workshops that address issues like sobriety, negotiations with sex partners, and risk reduction. Working with young men is a problem. "Adolescents are just not in touch with mortality," says Carson, who is 51.

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IT IS TIME FOR ANOTHER NOCTURNAL TOUR. WHAT TRICKS ARE experimental heterosexuals up to? Along with Joan*, I head first for Limelight. It will be our rabbit hole back to Wonderland. No one is having sex in the gay back room, but the club's big room seethes like a pagan fertility rite. "It's 1978 again," Joan says, boggled, looking down from a packed balcony. Below us, a man and woman lock in tongue-tied embrace. On a catwalk above us, two dancers feign sex.

There's real sex at Le Trapeze, a swingers' club for couples in the East Twenties. The place looks like a nudist Steak & Ale. There's a cafeteria-style buffet topped with aluminum pans of Cheez Doodles, deli salads, roast beef, and ham under plastic wrap. There's also a disco complete with spinning mirror ball.

"All it takes is a gesture," says a voluble type with curly hair, dressed in a towel and blue bikini briefs, explaining things to two other newcomers in the corridor. He points out the Roman tub, the couples-only mat room, and the spiral staircase to where "anything goes." The crowd is mostly aging baby-boomers. Often, the men seem to be dragging reluctant women from room to room. Some wear clothes or towels. Panties, thongs, teddies, and briefs mark the pros. A few blithe spirits are nude.

Our guide has tucked a condom into his bikini. They are for sale at the door and in the bathroom for $1 and are often used, he says. G.M.H.C. condoms aren't found here. Nor are homosexuals, he says. "But most of the women are bi," he goes on. "Their husbands are impotent. You get a lot of voyeurs and exhibitionists. We're all exhibitionists." Twenty-four of them are paired off and engaged in a little of everything in the mat room. "Always put a towel under you," warns our pal. I ask who the people here are. "What are you, writing an article?" someone asks. Upstairs, a man spanks a woman who is splayed stomach down on a spiderlike contraption, performing oral sex on him. In another niche, a trio is engaged in hanky-panky. "It's very slow tonight," says our friend.

Joan and I drive to Ninth Avenue. On the corner of 15th Street, a prostitute in a sheer mesh T-shirt and a strapped skirt à la Gianni Versace jiggles her breasts at us. We park and head for the Vault, advertised as a fully equipped dungeon. A limousine purrs outside. CHECK ALL WEAPONS EXCEPT THE ONE GOD GAVE YOU, says a sign at the door.

The action within is curiously stilted—a lot like the sex videos playing on screens in what looks like a Roger Corman/Vincent Price film set, all black and red and fetid. A display case near the door offers hardware—clamps, straps, rings, and a battery charger—for sale. Scattered around the various rooms are gym equipment, slings, a "slave auction" ring, a bondage cross, Halloween masks on mannequin heads, and a lot of lonely guys, just like there seem to be in gay sex clubs. One, wearing felt scraps and chains, capers about like a Monty Python troll. Sting's plaint to a prostitute plays, *"Roooxxxanne."* When a girl and two guys start undressing, a jostling mob quickly surrounds them.

Nearby, a sweet-faced young woman in black chats with a long-haired, clean-cut college-type guy. Another man lies at their feet. Distractedly, she grinds one spike heel into his crotch.

"Do you want someone to stand on?" a man whispers hopefully to Joan.

"Buzz off, creep," she tells him. She looks as if she enjoys it.

We're ready for a change, so we head to the meat-packing district. "Do you know what kind of club this is?" the doorwoman at Clit Club asks. "Are you gay?" Behind us, a single man is kept out. Inside, a Madonna song is playing to an interracial group of about 150 women, mixing and mingling, kissing and fondling. Onstage, two half-dressed women dance together. One wears a bondage outfit.

For lesbians, the new openness has been a "peculiar silver lining to AIDS," says Susie Bright, an editor of erotica and author of books on sex. Open discussion of sexuality has allowed more women to admit their urges and try bisexuality and lesbianism.

SWING TIME *Le Trapeze looks like a nudist Steak & Ale. The c*

"Self-identification is more common and overt now than it was fifteen years ago," says Bernard Riess, a psychology researcher and author. That change has been liberating. Now, instead of stereotyping themselves as politically correct Birkenstock-and-flannel-shirt clones, many lesbians are trying out new roles. Known as lipstick lesbians, they are pretty and dress sexy. Some even call themselves girls.

"They're not going to apologize for wanting to wear high heels," says Lindsy Van Gelder, a journalist and co-author of a gay travel guide. They've created clubs with erotic dancing, mud wrestling, and audience-participation performances. Dabbling with lesbianism is becoming chic in some young circles, a badge of honor like a first LSD trip was in the sixties. "A lot of straight women come in with friends," says David*, a bartender at Shescape (which floats from Manhattan to the Hamptons). "By the end of the night, they'll be into gay sex. There is a lot of kissing and touching."

"Well, um, yeah," Debi Sundahl, co-founder of *On Our Backs,* says when I ask if it is true that there are now sex clubs for lesbians. "There's not a scene, but a desire for a scene," she goes on. When an *On Our Backs* reporter went to one of the clubs, she wrote about a roomful of women watching bad sex films, "afraid to make eye contact."

On hot summer nights at New York's Clit Club, a dozen women may shed their shirts. But Van Gelder dismisses public lesbian sex as a "minority scene on the perimeter." More important is the new openness, she says. "There's a lot more talk about how people do it and what they do it with."

Susie Bright talks about that a lot. Today, she is on her way to the American Booksellers Association convention to promote her just-released *Susie Bright's Sexual Reality: A Virtual Sex World Reader*. "Lesbians are a decade behind gay men," she says. "Now women are more open to flaunting it." Sex in public? "It exists," she says. "I'm sure that's a big shockeroo. But compared to men, it's nothing. Sexual liberation does turn over a lot more deep dirt than anybody ever had in mind. It's a democratization of kinkiness. Sex is now clearly a different issue from reproduction. So why do we need to keep a lid on sexual diversity?"

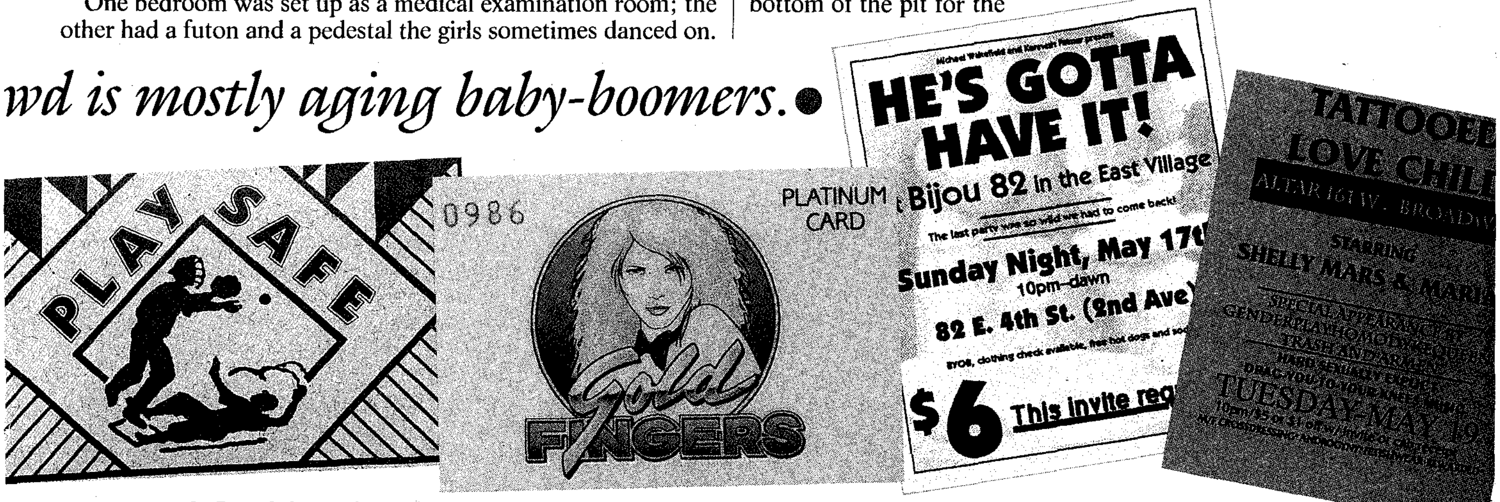
THERE'S SURE NO LID ON THE SEX BUSINESS. LIKE SEX, IT adapts. Adam Glickman and a partner opened their first Condomania shop last year, and project that by the end of 1992 they'll have a dozen stores and a seven-figure gross volume. "Business is better than ever," says Natasha, manager of the Pink Pussycat, a West Village sex-toy boutique. "When you're restricted in many ways, you have to find other ways to stimulation." Her Call Waiting clicks. "Nasty calls," she says when she gets back on the line. "People find all kinds of ways."

Phone sex is a big one. In *The Village Voice*'s May 12 issue, there were 63 phone-sex ads. "Dial your mistress now," one says. "It's an order! $2.45/min—no minimum." The power of phone sex impresses Harry Maurer, who is writing a book on sex. "It's incredibly addictive. It's easy, safe, and it can be extremely hot," Maurer says. "You tell the girl your fantasy, and she'll do whatever you want. You can talk to other people, browse around until you find someone of like mind. You don't have to worry about the other person, and you can be anyone you want; you can be six feet tall."

Another sex-business trend is the fantasy-role-playing "brothel." Until it closed last week during an apparent pre-convention police crackdown, Fantasy Manor* was a two-bedroom apartment with rosy lighting and framed nudes on the wall. Two young women, one a paralegal on her lunch break, another an NYU student, sat waiting for customers.

One bedroom was set up as a medical examination room; the other had a futon and a pedestal the girls sometimes danced on.

wd is mostly aging baby-boomers. ●



● **From left: a safe-sex kit with condoms and lubricant, Goldfingers' VIP card, and invitations to clubs hard-core and soft-.**

In a closet were bondage outfits, a nurse's uniform, a Catholic-school uniform, whips, chains, cuffs, and other sex toys. In a small chest by the bed were oils, lotions, Wet-Naps, condoms, and latex gloves. The equipment helped customers play out their fantasies at $175 an hour. Although Fantasy Manor did sell sexual satisfaction, technically there was no sex.

Tina*, the proprietor, says she's never been a prostitute and never wanted to be one. "I came to New York to perform," she says, "which is what I do now. It's an easy way to make a living on a flexible schedule." Like some of her girls, she started young because she needed money for school.

Who were her customers? Typically, executives in their mid-thirties. "I've had men whose children are sick and they haven't had sex in six months because their wives are stressed out. We had a huge number of attorneys, huge," she says. "Investment bankers . . . television newsmen . . . young, arrogant, frustrated . . . looking for something safe. . . . He kind of convinced himself that this was like a date." Except he had to wear a condom, couldn't kiss his date on the mouth, and likely ended up masturbating.

"THE QUALITY IS REMARKABLE."

I'm out on the town with Rob*, Whit*, and Paul*, all young, single, well-to-do East Side ne'er-do-wells, and Susan, who is a theatrical producer. It's the moment at Stringfellows Presents Pure Platinum when all the 50 or so girls in the place parade across the stage, then disrobe in a frenzy of "table dancing," semi-private "no touch" moments of interpersonal communication for pay. "You have to admit, the quality is incredible," Rob repeats.

Susan, too, is having a ball. "Usually I'm prudish," she says. "It's a different side of me coming out. They all have beautiful bodies. It makes me more conscious of mine. I can see what men like." Susan notes that I'm writing on my pad and leans closer. "That'll be $20, please."

Stringfellows has a restaurant serving man-size portions of red meat and $475 bottles of Cristal Rose. Its competitor, Goldfingers, has a carving table. But basically they get the same type of guys. The girls "come over and smile at you!" marvels Mike*, a retail securities broker, who is at Goldfingers with three friends. "They take their tops off pretty easily. They say hello to you and pay attention to you." Which is likely more than Mike would have gotten at, say, Au Bar.

Welcome to the backwaters of the frontier. Upscale topless bars are another sexual paradox, both a symbol of the new sexuality and a sign of how behind the curve heterosexual men are. Stringfellows and Goldfingers are among the best new stomping grounds for the dinosaurs of sex.

Last year, the nightclub business dried up, says Peter Stringfellow. "The mad ravers decided not to rave anymore. It was the bottom of the pit for the fun industry." In March 1991, he closed his New York club and visited Fort Lauderdale, where upscale topless bars have been a fixture for many years. "In the middle of my depression, I saw a Pure Platinum show," he continues. "What I'm seeing for the first time in a couple of years in a nightclub is a wild, good, fun atmosphere. *This* was the way out for the sex drive." The *male* sex drive, that is.

"AIDS hit straight women in the mid-eighties," says psycholo-

Photographs left, by Joseph Clementi (2).

gist Patrick Suraci. “Sexual energy went down. It was like one day, somebody turned off a switch. It happened with gays first. Straight men were last. They still have a lot of denial.”

Many women know they can get AIDS from men far more easily than vice versa. Straight men won’t learn. The Condomania chain’s customers are 60 percent women, Adam Glickman says, 15 percent homosexuals, and the rest straight men and lesbians. “We’ve made some strides with straight men,” he says, “but we have a long way to go.”

“Women are angry about men’s failure to take responsibility for themselves,” says AMFAR’s Margaret Reinfeld. “They opt out rather than get involved in what they believe will be an unsuccessful negotiation.” At the topless bars, men don’t have much responsibility. Says Suraci, “All they have to do is spend money, and within certain limits they can make demands on the girls and they’ll fulfill them. They can delude themselves into thinking women are slaves. They can be aroused and they don’t have to fear death. Also, there’s no fear of performance.”

SKIN GAME *At topless bars, men have no fear of performance.* ●

Other women—even the topless-bar waitresses and cigarette girls—look down on the dancers. “I wouldn’t take my top off for $20,” says one. Fantasy Manor’s Tina sees the bars as evidence of a backlash against women in the workplace. “Hate your woman boss? Go to a topless bar.” She laughs derisively. “They’re 90 percent implanted. They’re not real women.” Meanwhile, the dancers laugh all the way to the bank, telling stories like the one about the guy who walked into Goldfingers on opening night with a bodyguard and a suitcase containing $15,000. He spent it all that night. “You want to tell me who’s smart here?” a dancer asks.

There are lots of smart people making lots of money from sex in the nineties. Even more now that straight people are waking up, too. In 1988, Jerry Palace and his partner in a private-investigation firm started getting calls asking them to investigate lovers. They thought up a name, Check a Mate, and began advertising. Business is booming, says Palace, because “people are afraid to ask questions that might end relationships.”

“I was dating this guy and had really bad vibes,” says Theresa*, an office manager. He knew a lot about gay bars. “I thought it was weird. He had a way of speaking about men. Sometimes he didn’t want to sleep with me. He said he had a lot on his mind. I don’t want to be with someone with AIDS.” Check a Mate followed him to several gay bars. “He said he had no reason to take an AIDS test. He said I was insane. I broke up with him. I wished I’d never had sex with him, but it was too late.” Her HIV test was negative. “Scary,” she sighs.

IGNORANCE AND FEAR REMAIN RAMPANT IN THE HETEROSEXUAL world. Since her marriage broke up, in 1986, Mary*, 35, a dancer, says she’s had several relationships, but only one with a man who wore a condom. “I’m embarrassed, because I’m educated and I should know better,” she says. In the past year, she’s stayed with another man despite the fact that he “never calls, he shows up for dates three hours late, and he treats me like garbage. I stayed with him because he’d had an AIDS test. Where am I if that’s my criterion?”

Like many men, Paul, one of my Stringfellows fellows, dismisses his chances of getting AIDS from the sorts of partners he has. Paul claims that his married friends have affairs, too. He admits that there are fewer willing players at promiscuity these days (he blames that in part on a falloff in drinking and drug use). But he compares his situation to that of a marketer looking for the right cable channel to run ads on. “The field is smaller, but you get a higher target concentration,” he says. “You walk out of a club at 4 A.M. with someone, you can rest assured you’ve acquired a partner in crime.”

But signs of evolution *are* appearing among some straight folks. “Women are much more wary,” says Peter, an NYU law student. “Guys are proud they use [condoms]. I have one friend who brags that he’s never had sex without one.”

He’s a rare bird, according to filmmaker Victoria Leacock, a 28-year-old native New Yorker. Her first job was working in the office of the last era’s sexual supermarket, Studio 54, where she saw a lot more than she did. By 1985, she was at *Details*, then the journal of the clubs-and-cocaine set. Though the gay baths were closing, “it was the freest time we all experienced,” she says. “For a year and a half, I was out every night until four. We were all looking for love.”

Slowly, though, AIDS was creeping into the periphery of Leacock’s crowd. Death hit the Studio 54 set first. “The circle was closing in,” she says. “I stopped counting at seventeen, and that was a long time ago.” Still, she says, she thought “it was a gay illness.” So she didn’t stop sleeping with men. “I wasn’t sleeping with dozens of people,” she says, “but I was with people I didn’t have relationships with. I was trying to find happiness outside myself, which never works.” Finally, she told a friend, Alison Gertz, that she was changing her life. “I was 24 and boring,” she says. “I stopped going out.”

Twenty days later, Gertz learned she had AIDS. “All my friends were in a panic,” Leacock says. “Every single woman I know—twelve of us—trekked off that week and got tested. It caused a profound, permanent change. I went out with someone for two weeks, but he had a problem with condoms so we broke up. I flirted with a guy in Paris, but by the end of our first conversation, I found out he’d had a relationship with a woman who was HIV-positive. The next day, a woman came to my father’s house for lunch. Same thing. I realized AIDS is everywhere.”

Leacock hasn’t been with a man in a while. “You have to consider, Is this person worth dying for? I was at a party the other night and I told a friend the only reason to stay was to kiss someone, and everyone was cute and it was spring, and so it was time to go.” Leacock looks resigned. “When I was young,” she says, “safe was waking up in someone’s arms. Now, it’s waking up alone. But it’s not like I don’t want to fall in love.”

So there’s still hope. ▬

Additional research for this article was done by intern Dorian May.

● **Getting it on at Limelight, where some like it straight.**

ARE YOU 100 LBS OVERWEIGHT?

Here are some facts about obesity surgery

The National Institutes of Health (NIH) in March 1991 endorsed obesity surgery for well motivated patients who have failed non-surgical means of weight reduction.

A recent article in The New England Journal of Medicine states that the "yo-yo" syndrome of losing and gaining weight can be detrimental to your health. Other studies have also shown that obesity is primarily a genetic disease, explaining why diets and other conservative modalities usually fail. For the extremely overweight, the possibility of losing their excess weight and keeping it off is extremely small by conventional methods.

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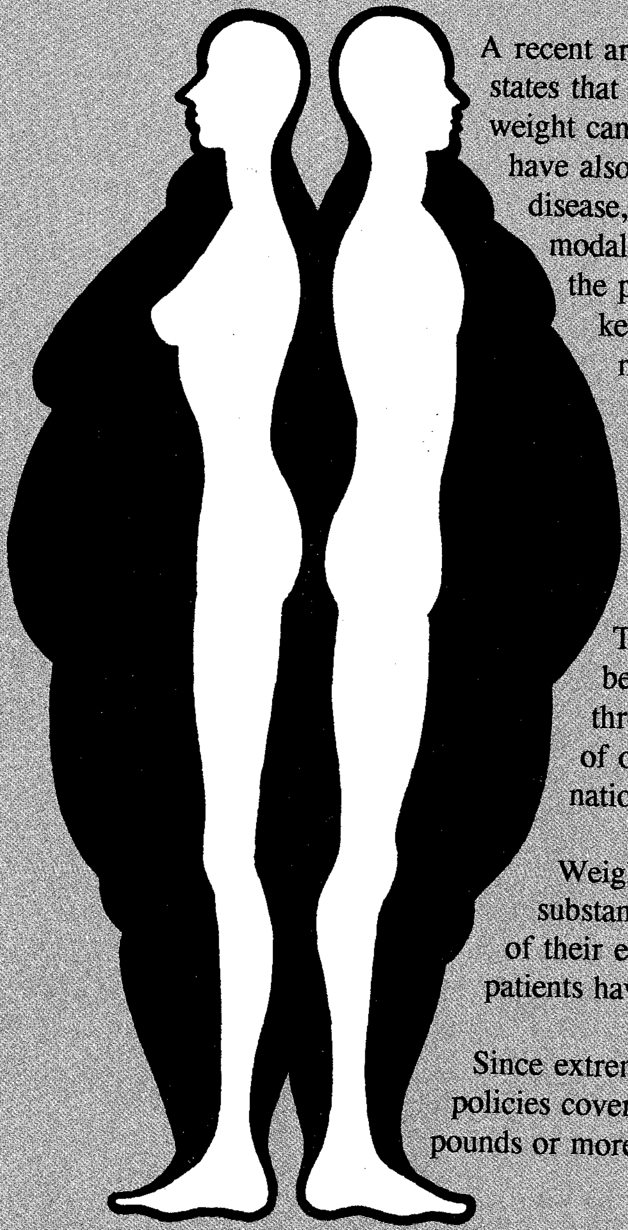

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Jelly on a Roll

All-World Tapper Gregory Hines Has Finally Found a Show to Match His Talents

FROM THE VERY FIRST SCENE OF *Jelly's Last Jam*, AT THE Virginia Theatre, it's clear that this will be a black musical like no other in the history of Broadway. A smoky red light fills the set, and we are in the Jungle Inn, a kind of purgatory, with dancers moving through the hellish space. A man rises from beneath the stage, bent over fetuslike, back to the audience. It is Jelly Roll Morton, America's first great jazz composer, played by Gregory Hines. A group of dancing girls, the Hunnies, beckon to him. "Come on in!" they say. Hines turns, looks up, sees the light, takes the faltering, baffled steps of a dead man come to life. For a moment, he seems to remember the rhythms and syncopations of his youth. But suddenly, the music and the dancing stop. Jelly's ter-

By Dinitia Smith

"Greg held his brother's hand doing the tap," says mother Alma. "With his other hand he had his thumb in his mouth."

rified face is frozen in a white light. A tall, dark, sinister figure dressed in top hat and tails has appeared. It is the Chimney Man. "Welcome, Jelly," says the Chimney Man ominously, "to the other side. Time to tell your tale, 'n' save your soul."

The Chimney Man will be a kind of Virgil to Jelly, guiding him through the underworld of his consciousness. And Jelly is a man whose soul needs saving. He is being confronted, on the eve of his death, with a painful past. All his life, Morton, a light-skinned black Creole, pretended to be a French aristocrat, denying his blackness, yet drinking from "the vine of syncopation," says the Chimney Man, "the black soil from which this rhythm was born." Morton was thrown out of the house by his pale-skinned family because of his love for the black music and street culture of New Orleans. But he went on to fuse the African rhythms and street sounds of his native city with the French quadrilles of his white ancestors to help create the first great American art form, jazz.

Until now, most black Broadway musicals, with the exception of *Dreamgirls,* have been revues, celebrations of music rather than of people. But *Jelly* is a breakthrough, a Broadway show that not only celebrates music but also examines character and the ambiguities of the African-American experience. *Jelly* is also a breakthrough for Gregory Hines, who until now has never had a role that permits the full expression of his talents as actor, singer, and perhaps the greatest tap dancer in the world. For two hours and 25 minutes every night, Hines dominates the stage of the Virginia. His performance shifts from patrician elegance to bafflement, from sexual predatoriness to abject loneliness. He taps his way across the stage in the distinctive Hines way, shoulders a little stiff, lower body moving in waves, alternately spewing forth Jelly's corrosive racism and singing his honeyed words—a performance that invariably leads to standing ovations. And in the course of the performance, Hines's tapping becomes more than just dance. It becomes sheer metaphor.

Eleven years in the making—the producers are Margo Lion and Pamela Koslow, Hines's wife—*Jelly's Last Jam* is written and directed by George C. Wolfe, who wrote *The Colored Museum.* The musical has won eleven Tony nominations, more than any Broadway musical this season, and two of them are for Hines, for Best Actor in a Musical and, with Ted L. Levy and Hope Clarke, for choreography. George C. Wolfe has also won two nominations, for best book and direction of a musical.

"On the short list of people who have so much talent they hardly know what to do with it all, count Gregory Hines," wrote Frank Rich, of the New York *Times. New York's* John Simon calls Hines "the consummate leading man. Acting, dancing, singing, or just standing in emotion-filled stillness, he puts into this Jelly Roll a part of himself that is deeper than the part."

For more than 40 years, audiences have watched Gregory Hines tap. As a child, with his brother, Maurice, he was one half of the Hines Kids and then, with his father, Maurice Hines Sr., part of Hines, Hines and Dad. He was a skinny child, clowning delightfully on the stage with his brother, tapping across the floor as if he had wings. In recent years, Hines has appeared in movies, a charming presence, usually teamed up with a white buddy whom the camera seems more interested in. In *Jelly,* audiences see Hines with an edge, a maturity, a man in touch with his anger and doubt. It is a Hines who has found his own reality.

"I CAN'T REMEMBER WHEN I WASN'T PERforming," says Hines. He was born into a performing family. His grandmother Ora Hines was a "swing dancer," an understudy at the Cotton Club in Harlem. His father had musical ambitions, but at the time Gregory was born, he was working as a grocery-store clerk. Later, Hines senior went on to play drums for rock-and-roll groups like the Flamingoes and at the Savoy with Dick Vance.

Gregory's mother, Alma Hines Kilfoyl, came from a light-skinned family. "My mother's father refused to go to the wedding," says Hines, because his daughter was marrying a darker-skinned man. "I loved them all, but there was a feeling of superiority, a concern for the grade and quality of hair. I could see where Jelly could form these feelings, how destructive these things were." All his life, says Hines, he has considered himself a "full-blooded" African-American, yet he has been treated better because of his light skin. "I always resented it, always questioned it. Not so much from whites as from my fellow African-Americans."

Sugar Hill, where the Hines family lived when Gregory was born, was the home of Harlem's show-business elite. The Nicholas Brothers, Harold and Fayard, famous tap dancers, lived on Edgecombe Avenue. The Hineses heard of someone offering free tap lessons for children. "Tap was still a very credible art form," says Hines. "There was the feeling maybe this could be a way of earning a living." Greg, two and a half, was too young for the lessons, but Maurice senior took Maurice junior, then four and a half. When Maurice came home, he showed Gregory the steps. According to Hines's mother, when Maurice went in for his lesson, Greg began to cry. The teacher took pity on him and said he could learn, too. "I looked in the door, and Greg was holding on to his brother's hand doing the tap," Kilfoyl remembers, "and with his other hand he had his thumb in his mouth."

After a year, Maurice and Alma took the two boys to Henry LeTang, the greatest tap-dancing teacher of all. (Hines still works with LeTang.) The boys were first known as the Hines Kids. They performed at the Apollo, where Greg would watch Sammy Davis Jr. from the wings. Davis was the Michael Jackson of his time, and Hines wanted to be like him.

As the children's act evolved, the name of the act changed. By the time he was twelve, "we started to get pimples," says Gregory, "and we became the Hines Brothers." They were often on the road, touring the Catskills and Las Vegas. Gregory was a mischievous child who didn't like to rehearse. But Alma was the consummate stage mother, "in the best sense," says Hines. "My mother was able to make it enjoyable. My brother and I would come offstage at the Apollo—we were doing four shows a day. She could take off our clothes, rub us down with alcohol, put our bathrobes on and comic books in our hands, and feed us from the two-eye burner she had in the dressing room. . . . I love my mother so much. If it weren't for my mother's energy to push me, I wouldn't have been in show business. Yet my relationship with my mother was sometimes difficult. In the last five years, we have made our peace with one another."

FROM THE TIME GREG WAS NINE, he and Maurice attended Willard Mace, a school for professional children on Central Park West, where they were the only blacks. Later, they went to Quintano School for Young Professionals, then on West 55th Street, where Patty Duke and

Bernadette Peters were two grades below Gregory. He was always performing. His childhood friend Bobby Bongard, now a musician, remembers going into Manhattan on the subway from Bedford-Stuyvesant, where he and Hines were living at the time. "We would do shtick," says Bongard, and the two would perform the theme songs from the *Mickey Mouse Club* and *The M Squad* for the benefit of the other passengers.

To this day, Hines says it was "a wonderful childhood." He was at ease with white people, accepted because of his talent and his charm, and possibly because of his relatively light skin. His mother tried to shield her sons from racism, yet somehow, it would always rise up to confront them. In 1957, in Miami Beach, the Hines family was working *The Cotton Club Revue* at a club on the beach. "We lived in the black section," says Hines. "In order to get to the white section, we had to have police cards." Hines lined up at the police station with the rest of the black cast to get his card. He saw two drinking fountains—one marked COLORED, the other WHITE. "I thought the water in the colored one might be blue or something," he says, and he went to drink from the white fountain. Immediately, he was surrounded by other members of the cast, who told him not to drink from the white fountain.

In 1962, Maurice Hines Sr. joined the act, drumming behind the two boys, and the act became Hines, Hines and Dad.

Hines was eighteen now, and inevitably, he was beginning to break away from his mother's strong control. "I was a mama's boy in the best sense of the word," he says. "When I was at the Pines, in the Catskills, my mother would come up on weekends and do my laundry. Then one day, a bunch of guys came up and said, 'Get your dirty clothes and come with us!' In the laundry room of the hotel, there was nothing but a bunch of girls there doing laundry. It was a great meeting place! The girls were showing me how to fold. It was the first independent thing I'd done from my mother, and it felt good." To this day, Hines's love of doing laundry is a family joke.

ON THE DRUMS AT THE AGE OF NINE.

IN 1968, HINES MARRIED PAT PANELLA, whom he had known since he was seventeen. By now, tap was going out of fashion. Rock was the rage, and Hines, Hines and Dad began to add more jazz routines and comedy to their act.

Greg had been performing virtually his entire life. "I wanted to be real," he says. "My family would tell me to smile. I never wanted to smile. The image always presented of the tap dancer is as happy, as smiling. It's always phony." He was also quarreling with his brother over little things like which songs to play and how long the act should be. Hines wanted to leave the act.

"I began to be very unhappy," he says. "There's a natural evolution in artists to do things as an individual." When he told his brother and father he didn't want to work with them anymore, "it was the most painful thing. It took years for them to accept it." At the same time, Hines's marriage was breaking up.

"It was turn-on, drop-out, free-love time," he says. "I wanted to get out and just experiment and follow my heart."

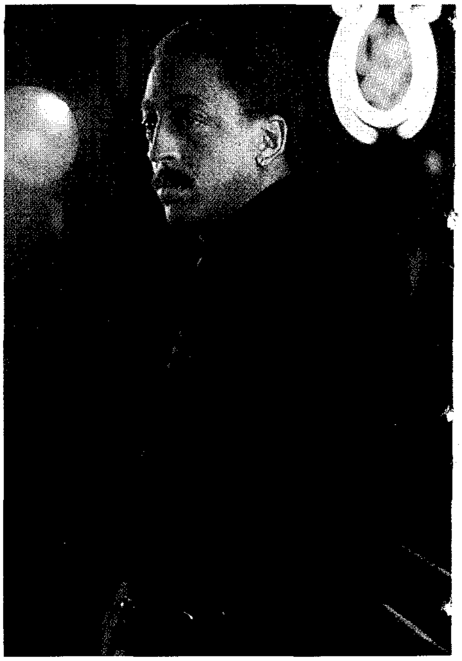
Hines and his wife, who now had a three-year-old daughter, Daria, separated. Hines settled in Venice, California. He stopped tapping and gravitated to music. He started a band, Severance, in which he played the guitar. "We weren't great, but we had a small circle of recognition," he said. He dropped acid, experimented sexually. He joined a men's sensitivity group and shared custody of Daria (now 21). "We grew up together, Daria and I," he says.

In Venice, he had met Pam Koslow, who had gone to Bronx Science and City College and was working as a guidance counselor in Los Angeles. A year later, when Hines and Pam met again, they became lovers. "We got together sexually and emotionally on levels that I had just read about—dreamed about," he says. To this day, says Hines, "I'm not completely comfortable when I'm not around Pam." At first, Pam's mother disapproved of the relationship because Hines was black. But

WITH BILLY CRYSTAL IN *RUNNING SCARED* (1986).

WITH WILLEM DAFOE IN *OFF LIMITS* (1988).

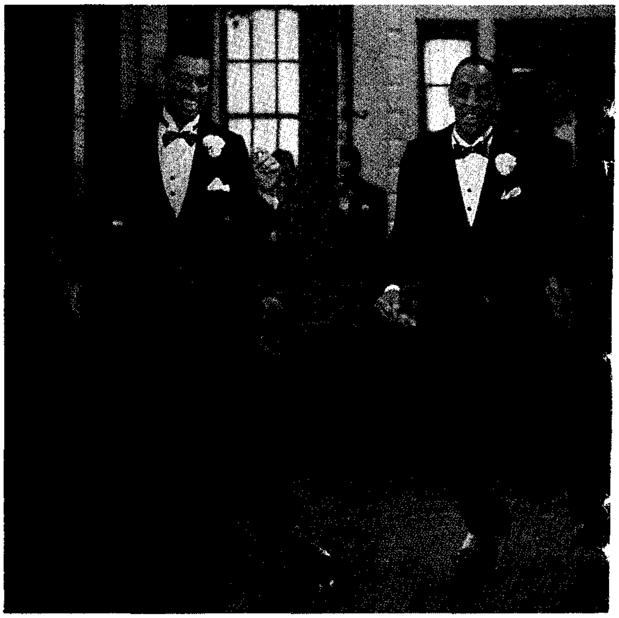
***IN TAP* (1989).**



WITH MEL BROOKS IN *HISTORY OF THE WORLD—PART ONE* (1981).

WITH BARYSHNIKOV IN *WHITE NIGHTS* (1985).

IN *THE COTTON CLUB* (1984) WITH BROTHER MAURICE.



by the time the pair married, in 1981, she had come to accept him. The couple have a son, Zachary, nine. Koslow has a daughter, Jessica, nineteen, from her first marriage.

WHEN KOSLOW MET Hines, he never even mentioned tap. He was earning $40 in a good week, and Pam began helping him pay his rent. By 1977, Severance had disbanded. Hines was giving lessons in a guitar shop. His brother told him there was work for tap dancers in New York again. *No, No, Nanette* had been a hit. Tommy Tune was beginning to direct. By then, Hines couldn't tolerate the separation from Daria anymore, and he returned to New York.

He got a job in *The Last Minstrel Show*, tapping and playing drums. "I hadn't had my tap shoes on for eight years," he says. "It was like meeting an old lover when fate brings you back together!" But "from the time I started back tapping, because of the experience in Venice, I was a different person. It was the first time I felt I had something I wanted to say." *The Last Minstrel Show* closed in Philadelphia, but Greg and Maurice soon got jobs in *Eubie,* a revue of the songs of Eubie Blake choreographed by Henry LeTang. The Hines brothers had found a niche as highly skilled performers in an art form where most performers were over 65. "I felt like I really could exploit it," says Hines. Although the brothers had parts of equal weight in *Eubie*, Greg won the Tony nomination for Best Featured Actor.

In 1981, Hines got his first starring role on Broadway, in *Sophisticated Ladies,* a Duke Ellington revue with the dancer Judith Jamison. The New York *Times* praised *Sophisticated Ladies*'s "dynamic showmanship" and Hines in particular: "This man is human lightning and he just can't be contained," Frank Rich wrote. Hines won another Tony nomination, for Best Actor. When Greg left the show in 1982, Maurice replaced him.

In the early eighties, Hines also began to get movie parts—in Mel Brooks's *History of the World–Part One* and as a medical examiner in *Wolfen,* in 1981, and as an arms dealer opposite Chevy Chase in *Deal of the Century,* in 1983. These were amiable minor roles. The camera often made his eyes look baggy, his mouth droopy. In fact, Hines's face has a patrician handsomeness. Even when Hines was not called upon to tap, he was somehow al-

Photographs: clockwise from top left, Everett Collection; Roland Neveu/Twentieth Century Fox; Photofest (4).

"My brother and I had a stormy relationship as adults," says Greg. "When the act split up, it did irreparable damage."

ways the affable tap dancer. In some ways, Hines had never found his own reality.

But in 1984, with Francis Ford Coppola's *Cotton Club,* Hines began to discover the possibilities of tap, of extending his art. "Coppola really turned me around," he says. In *The Cotton Club,* set in the nightclub where his grandmother had danced, Hines plays Sandman, a black dancer who is in love with Lila Rose Oliver (Lonette McKee), a singer. During the film, Hines is bullied by a bouncer. Charles "Honi" Coles, who plays one of Sandman's mentors, "tells me, 'Don't fight him on his own terms,' and I say, 'I'll kill him with my tap shoes.' Francis wanted me to think of my tap shoes as machine guns."

In talking to Greg, Coppola learned about the history of quarrels between him and his brother, Maurice. Coppola cast Maurice as Hines's film brother. "He put our conflict in the film," Hines says. The two became the Williams Brothers, tap-dancing brothers who split up when one gets the chance to go solo. Ultimately, the brothers are reunited. In real life, the Hines brothers' long-standing disagreements have never been patched up.

IT HAS BEEN EIGHT YEARS SINCE GREGory and Maurice Hines have spoken to each other. "At my mother's wedding, he gave my mother away, and I was the best man. We didn't speak," says Greg. (Hines's parents were divorced in 1975, and both remarried. Maurice Hines Sr. was later divorced a second time.) "At my daughter Daria's wedding, I said, 'Hi, how are you?' He said, 'I'm fine. And you?,' " says Hines.

I ask Hines about the cause of the rupture. We're in Hines's West Village loft now, a cool place of soft grays and blues. As we speak, Hines is lying on the floor, resting his back for the evening's performance. "My brother and I always had a stormy relationship as adults," he says. "Initially, we felt different artistically. When the act split up, it did some irreparable damage to our relationship."

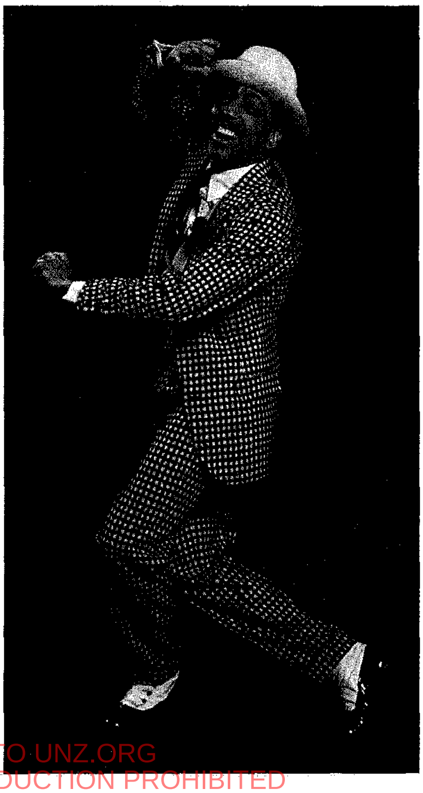
Following the breakup of the act, Greg eclipsed Maurice in the public eye. "My brother said in the press he was a better tap dancer than I," Greg says. "I understood it, but it was just a drag." Hines paused a moment. "The fact is, I think he *is* a better tap dancer."

In some ways, says Greg, the rupture with his brother was part of a search for "reality" on his part. "It's very important for me to be real," he says. "There's something about the profession, putting on makeup, and being onstage—sometimes I ask myself, What is it with me? Am I a sort of sick exhibitionist or something? I'm always searching for my real feelings in this world. . . . Somewhere along the line we were conditioned to believe that because we were related we should love each other. This"—the silence between the brothers—"feels more real than the way we were relating," says Hines. "I know I feel happier this way. Through my parents I find out how he is, and it sounds like he's happy."

Maurice Hines Jr. now lives in Los Angeles. He works as a director and choreographed the video "I'll Be Good to You," with Ray Charles and Chaka Khan.

BUILDING ON HIS SUCCESS IN THE *Cotton Club,* in 1985 Hines starred in *White Nights,* directed by Taylor Hackford. In *White Nights,* Hines finally met his match as a dancer—Mikhail Baryshnikov. "He was acting while he was dancing," says Hines. "I thought, That's what I want to do. I want to speak of anger, frustration, insecurity, jealousy in my dancing." The two play defectors, each dancers, who meet in Russia and become friends. Some of their dancing was improvised, with Baryshnikov attempting Hines's tap and Hines trying for Baryshnikov's balletic movements. Since ballet and tap are almost opposite in the trajectory of their movements—tap emphasizes movement from the knee down, and ballet dancers are usually rigid from the knee down—the two dancers compromised. "If it was a ballet step, he would change it and make it less balletic," says Hines. "When it was stomp and rhythm, I would make it more simple for him."

IN *SOPHISTICATED LADIES* (1981).



Photograph by Martha Swope.

But the awe between the dancers was mutual. "It was an absolutely new experience for me," says Baryshnikov. "I had never actually stood next to a tap dancer of that caliber. I had seen him onstage and been totally mesmerized by his improvisational talent. His movements were absolutely impossible for me to do. It was a total nightmare!"

The dancing was choreographed by Twyla Tharp. It was Tharp who persuaded Hines to start rehearsing daily. "I became more disciplined because of her," he says."

White Nights was followed by *Running Scared,* a shoot-'em-up hit with laughs in which he was paired with Billy Crystal, and another cop movie, *Off Limits* (1988), with Willem Dafoe. During this time, Hines was also singing. In 1987, his single, a duet with Luther Vandross, "There's Nothing Better Than Love," hit No. 1 on the black charts. A solo album, *Gregory Hines,* came out the next year.

In 1989, Hines got his first chance to be a leading man, in *Tap,* in which he played opposite his idol, Sammy Davis Jr. Choreographed by Henry LeTang, the film featured three generations of masters of the tap form, from Savion Glover, then fourteen, to Jimmy Slyde, Harold Nicholas, Bunny Briggs, and Sandman Sims, all of whom participate in "a challenge," a dance in which each tries to outdo the other. In the film, Hines, whose character has spent some time in jail, gets to show his darker side.

Hines wanted to do a musical that made a statement, that didn't circumvent reality, that pushed his talent. Broadway musicals, and Broadway musicals with black themes, were "all singing, all dancing, everybody always happy," Hines says. "But African-Americans are not happy now. They're not going to believe people dancing and happy. We need to talk about our heroes and anti-

> "What Jelly left out of his reverie is *la vérité*," says the Chimney Man. "That's French for 'The boy be tellin' lies.' "

heroes, to really tell the story of our journey."

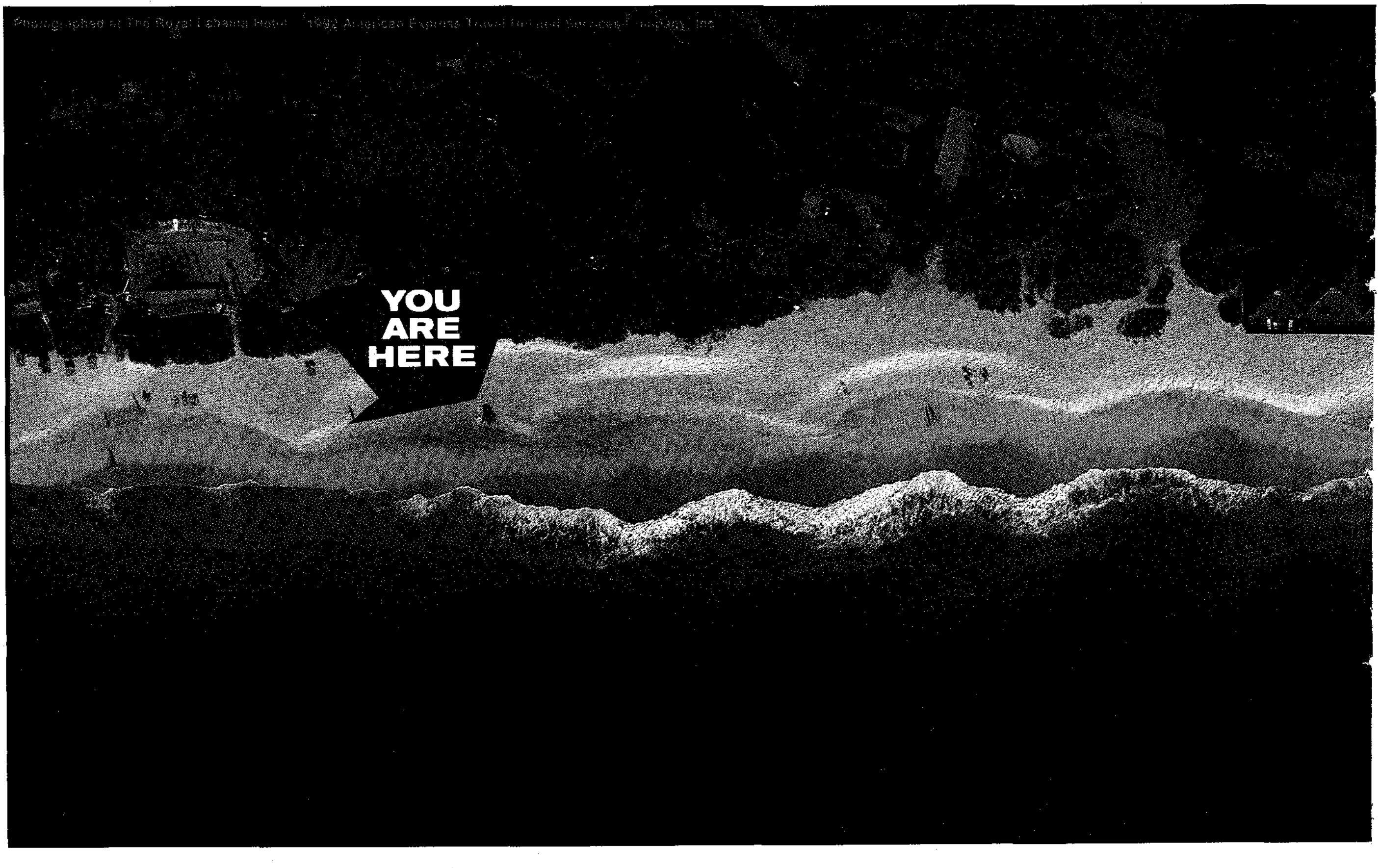
THE ORIGINAL IDEA FOR A SHOW about Jelly Roll Morton had come from Margo Lion, the co-producer of the show with Pam Koslow. In 1982, she had teamed up with Koslow to develop a book about Morton's life and to raise the $5 million the show eventually required. At first, Lion and Koslow couldn't find a black writer who wanted to tackle the unpleasant character of Morton. Several writers and directors, including August Wilson, tried their hand at the character before Koslow and Lion saw George C. Wolfe's production of *The Colored Museum* at the Public Theater. *The Colored Museum* was a caustic examination of black stereotypes and images in popular culture. Morton was another black figure who needed to be probed. Wolfe agreed to take him on.

The book went through several rewrites. At one point, Hines dropped out. He felt the role of Morton was too passive. But when he saw a production in 1989 at the Mark Taper Forum, he wanted to play Jelly again. "I could see this wasn't the final step," he says. "George is a great artist, not looking to please but looking to speak. We found ways for Jelly to get involved in his own story."

One of the challenges Wolfe faced was to find a use for Hines's tap dancing—after all, Morton was a pianist and singer, not a dancer. There would be no tap dances that were simply "fun," Wolfe decided. Each number, Wolfe was determined, "would have a cultural and dramatic context. When I got on board, I viewed tap as having limits. Working with Greg and Savion"—Glover, who plays young Jelly—"I found out how it could be used to convey emotions and concepts." And Wolfe wanted to show that jazz is not just a celebration but an art form "that comes out of a context." In researching Morton, Wolfe relied on tapes the pianist made in 1938 for the Library of Congress, which Wolfe discovered were "full of truths and twisted truths."

"What Jelly left out of his revisionist reverie is *la vérité,*' " says the Chimney Man in the play. "That's French for 'The boy be tellin' lies!' "

FERDINAND JOSEPH LE MENTHE Morton was born around 1885 in New Orleans. He was a light-skinned Creole of color. Under the Black Code of 1724 in Louisiana, there were three classes of citizens—Creoles, Creoles of color, and blacks. Colored Creoles, the descendants of slaves and their white masters, had all the rights of white citizens, including the right to own slaves. Colored Creoles had their own chamber orchestra and were allowed to attend the French opera house. They prided themselves on their French



Photographed at The Royal Lahaina Hotel. ©1992 American Express Travel Related Services Company, Inc.

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WITH WIFE PAMELA KOSLOW AT HOME.

Photograph by Harry Benson; hair and make up: Nancy Sprague for Ivy Bernhard.

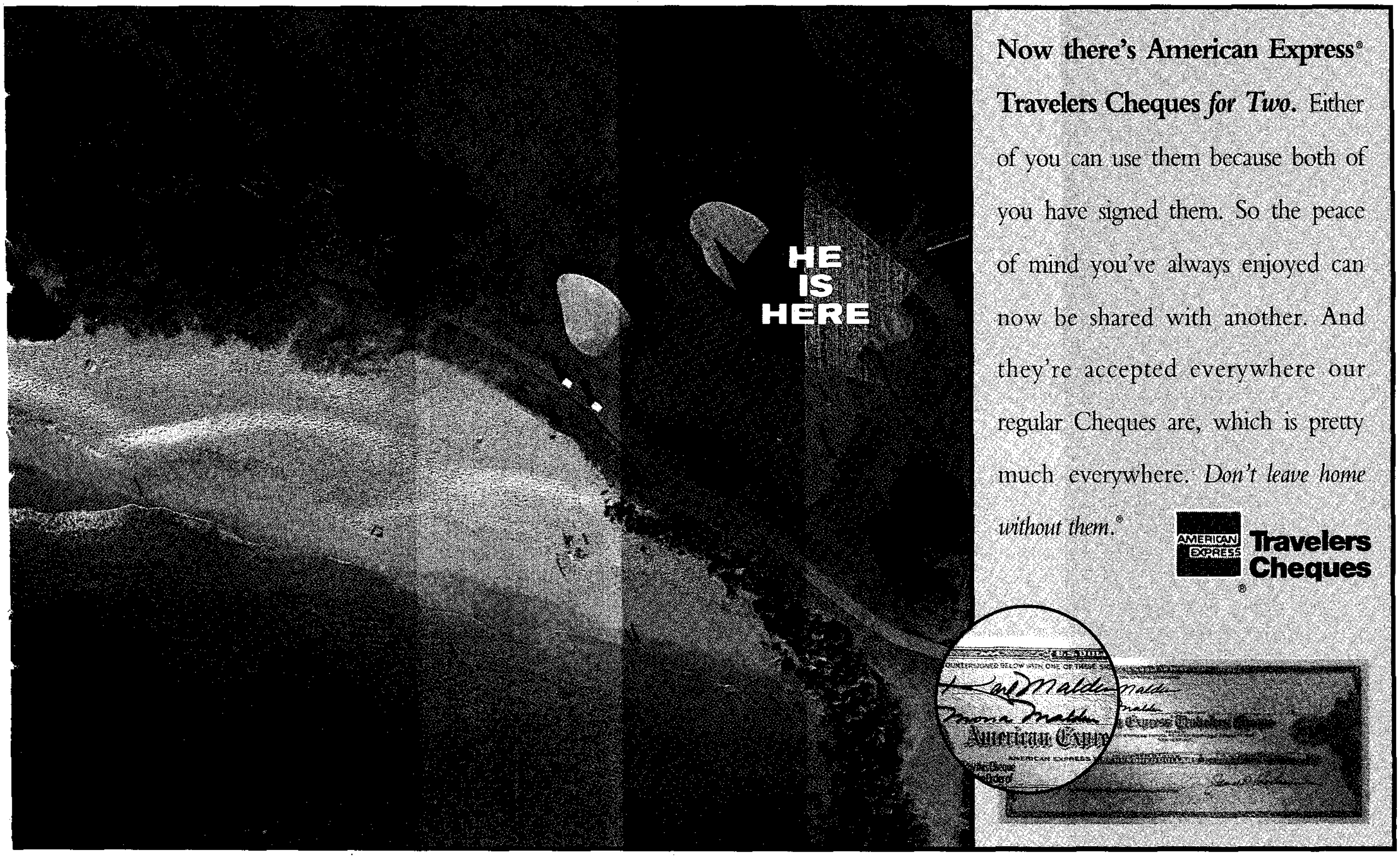
ancestry. During Reconstruction and the rise of segregation in Louisiana, Creoles of color lost their status and were thrown closer to their black fellow citizens. It was into this time of class and racial tension that Morton was born. Jazz, with its African rhythms and its European melodic line, was the direct product of the tensions between light-skinned Creoles of color, with their traditions of French music, and blacks, with their traditions of blues and gospel.

"We . . . are the progeny of one of the oldest and most genteel Creole families in New Orleans," Morton says in the play. "My ancestors came directly from the shores of France. No coon stock in this Creole." But the Chimney Man will have none of that. One of his tasks is to make Jelly confront his blackness. "Just think of me as the coffee in your family's cream," the Chimney Man says knowingly. Morton's father, a bricklayer or contractor, abandoned the family when Jelly was young, and not long after, his mother died. His mother's family, working people, had descended from Creole aristocracy. Morton was put in the care of his very proper great-grandmother Mimi.

Jelly denied his blackness. Yet he was irresistibly drawn to the lowlife of uptown New Orleans, to the brothels of Storyville and its vibrant street culture. He played piano in the whorehouses. When he was about fifteen, his great-grandmother kicked him out of the house for associating with people of "the lower orders" and of a darker complexion.

All his life, Morton claimed he was the inventor of modern jazz. He wasn't. Jazz had many progenitors, including the legendary blues trumpeter Buddy Bolden, a man who "hit notes only colored folks 'n' heaven could hear," as one of the characters in *Jelly's Last Jam* puts it. "That ain't no music," Bolden tells Jelly in the show, when he first meets him uptown and hears Jelly play. "The notes is written out, tellin' you what's gon' come next. That's like wakin' up 'n' knowin' you gonna be alive at the end of the day."

It is no accident, of course, that jazz was born in New Orleans, where many French slaveholders let blacks keep their drums (considered dangerous elsewhere). It is Morton's gift to American music that he forged a fusion between the blues, ragtime, the drumbeats and street sounds of New Orleans, the parade music he heard there, and the French quadrille of his light-skinned ancestors. Wolfe, Luther Henderson, who did the musical arrangements, and Susan Birkenhead, who composed additional lyrics, show the mix of all these forms in one brilliant, showstop-



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ave tied the knot, just not around each other.

JELLY on a ROLL

At first, he couldn't say, "I was classically trained while those of a darker hue lived in shacks and crooned the blues."

ping number, "The Whole World's Waitin' to Sing Your Song." In it Jelly and young Jelly, played by Hines's heir apparent, Savion Glover, tap their way through the early synthesis of street sounds, the cries and tympanies of the "beignet man," "the rag man," "the gator man," "the tin-a-feex man," "the gumbo lady" who made up the street life of New Orleans.

AROUND 1913, JELLY LEFT New Orleans, traveling all around the country and ending up in Chicago, where he formed his own band, the Red Hot Peppers. He loved diamonds and wore one embedded in his tooth. He was a man with 27 suits and he called himself Jelly Roll to suggest sexiness. ("Jelly" was black slang for sex.) He was the composer of such hits as "The King Porter Stomp," "The Kansas City Stomp," and "The Pearls." By the early thirties, he moved to New York, a city where his music had already been eclipsed by the big-band sound.

"AFTER I GOT INSIDE JELLY, I ENJOYED SAYING HIS LINES."

Though Morton was black, his journey is archetypal for all Americans, Wolfe says. "We are all mutts," Wolfe says. "Jelly re-created himself in the context of the American tradition. Like Henry Ford, like Gypsy Rose Lee, conquering that vast expanse which is America. And if there is a painful event in your childhood, if your childhood is unhappy, you have to strip down a whole lot of stuff to create a motor to serve that ambition."

Morton loved two women in his life, Anita Gonzalez, a Creole, and Mabel Bertrand, also Creole, whom he married and with whom, Wolfe believes, he tried to re-create his fantasy of a genteel Creole childhood. But it was to Anita, who saw through his pretenses, that he always returned. In the play, Wolfe gives Jelly's meeting with Anita a sexual charge that brings laughter from the audience.

"Jack, tell her who I am," Jelly instructs his friend, Jack, when he first sees Anita.

"This is *the* Jelly Roll Morton," says Jack, "lover of women, inventor of jazz, and owner of 27 suits."

" 'N' you are . . . ?" says Jelly.

"Not interested," says Anita. "Just cause I throw a look, 'n' you catch it, don't mean it had your name on it."

By 1940, Jelly was living in New York City, broke and weakened by a heart condition. On an impulse one day, he set out on a bizarre journey across America through the driving snow, his Cadillac chained to his Lincoln. He said he was looking for a warmer climate, and he wanted to find work. Wolfe believes he also wanted to find Anita. In a way, it was a journey to save his soul. In Los Angeles, he died with Anita at his side in the colored wing of a Los Angeles hospital. He was buried in Calvary Cemetery in Los Angeles, denied the traditional jazz funeral of New Orleans that would have been his right. During the funeral, it was discovered that someone had removed the diamond from his tooth.

But at the end of the Broadway show, Wolfe grants Jelly a joyous, redemptive jazz funeral. Morton did find a redemption, says Wolfe, in his music. "The ending is a metaphor," he says. "After he dies, the coming to terms is in his music. The contrapuntal rhythms and shifts of syncopation in his music—those are the people of his life."

IN THE PLAY, JELLY ROLL MORTON'S music transcends his piano playing. And Hines's tapping transcends dance, becoming a metaphor for Jelly's piano playing and for the African origins of jazz itself. Along the way, Wolfe satisfies the demands of Hines's talent and the audience's need to see him tap. But he gives Hines a vehicle by which he can transcend himself. Just as Jelly is redeemed, Hines's talent is redeemed, too.

For Wolfe, it is Hines's charm as an actor that enables "the audience to go on the journey with him" through Jelly's unpleasant life. And yet to do Jelly, Hines had to confront his own anger, to find new resources within himself. At first, during rehearsal, Hines couldn't even say one of Jelly's ugliest lines—"I was classically trained, while those of a darker hue lived in shacks and crooned the blues."

"I have always been told I'm charming," says Hines. "It was important to find out what about me was real, to find out who I am, and to be comfortable away from the need to entertain. There had to be a certain anger there, because of what it is to be African-American in this culture. After I really got inside Jelly, I enjoyed saying his lines."

Hines has agreed to do *Jelly's Last Jam* for a year. He's 46, though he looks younger. He's aware of age—he lifts weights and works out now. In an effort to preserve his energies, he wants to do more film. "Three or four musical films is easier than eight Broadway shows a week," he says. "There are steps I could do in film all day that I couldn't do eight shows a week. Gene Kelly and Fred Astaire would do steps for 40 seconds or a minute and a half on film, and then 'Cut! Break!' That's how they stayed so young. Jimmy Slyde is dancing and he's in his mid-fifties, and Bunny Briggs, who's in his early sixties. They can still do sixteenth notes! I want to carry on their legacy—so that one day it will be *Jelly's Last Jam* with Savion Glover, featuring Gregory Hines as the Chimney Man. I'm going to tap-dance until I can't!" ■

Photograph by Harry Benson.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Hungary Pangs

Just in time to celebrate 100 years of keeping New York's Hungarians happy, Paprikás Weiss has moved to a new location, a block from the old store. Edward Weiss, the founder's grandson, has some new delicacies from middle Europe. From Hungary come fresh-tasting Europa Preserves—the sour cherry and the raspberry are best (99 cents for seventeen ounces).

Ajvar, a Yugoslavian spread made with eggplant, tomatoes, and red peppers, is great with cheese and bread ($2.99 for 22 ounces). There are wheat berries and several textures of cornmeal (grains and noodles, $2.99 a pound). There are broad noodles, noodle squares, even noodle nests to put in chicken soup or steam whole. Serve with goulash or boeuf bourguignonne. Says Weiss, "Many cuisines are kissing cousins." **—Barbara Costikyan**

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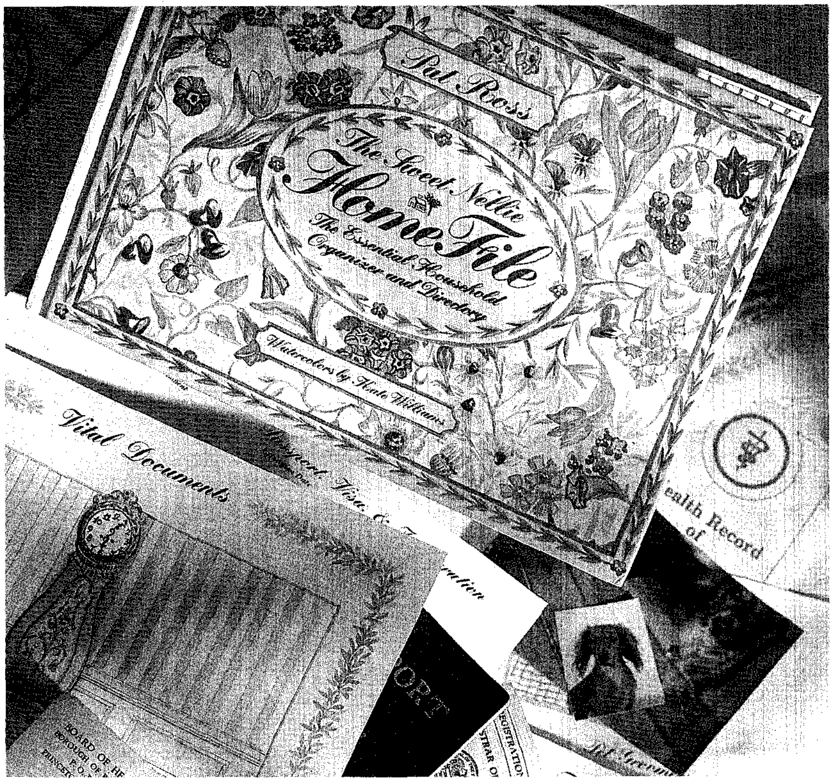

Pat Ross
The Sweet Nellie
HomeFile
The Essential Household Organizer and Directory
Watercolors by Kate Williams
Vital Documents
Health Record of

Organized Time

Those rare individuals who run tidy, well-organized lives won't need it, those whose lives are in total disarray won't use it, but for the rest of us, *The Sweet Nellie HomeFile* is a blessing. Pat Ross's charming little book (illustrated by Kate Williams) provides a handy place to jot down records of just about everything: allergies and family blood types, passport and Social Security numbers, doctors and veterinarians, accountants and antiques dealers, baby-sitters and housecleaning services. It has pages for listing birthdays, anniversaries, the model and serial numbers of appliances and valuables, and all else that relates to a busy household. How did we ever get along without it?

THE SWEET NELLIE HOMEFILE: THE ESSENTIAL HOUSEHOLD ORGANIZER AND DIRECTORY/*Viking Studio Books/$12.95/Brentano's (597 Fifth Avenue, near 48th Street, 826-2450)*

Ground Investments

Gardeners spend days discarding stones from their flower and vegetable beds, but here are some they'll actually welcome. The Galilee Stone Studio takes ordinary rocks, sandblasts them by hand, and turns them into handsome north points and herb and perennial markers. None of this will ensure a bumper crop, but then again, nobody will mistake the basil for the yarrow (north point, $75; markers, $9.50).

ZONA/*97 Greene Street/925-6750*

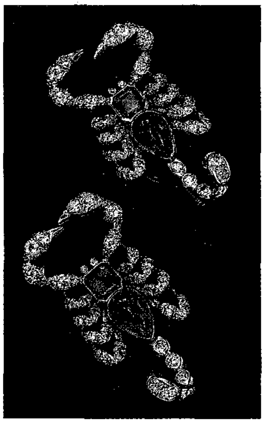
Photographs: left, Andrew Garn; top, Monica Stevenson; bottom, Peter Ardito.

Best Bids/Andrew Decker

ANIMAL AND MINERAL

"...Sotheby's is offering a pair of Bergman brooches and a collection of American Indian scenes from the Bear Mother myth..."

THE RESULTS OF THE MAY IMPRESSIONIST and modern evening auctions were a delightful surprise. An astoundingly high 88.1 percent of the property, which was far from stellar, was sold in the evening auctions, and 79.3 percent sold overall. David Nash, at Sotheby's, feels the market has turned a corner. But Christopher Burge, at Christie's, is more cautious. "If we start putting firm estimates and reserves on property as a rule, we will find it's a very fragile market. I don't think we should usher in a false dawn here, but we do have buyers not only for modern pictures [which were not as badly hit during the recession] but also for late Renoirs and Signacs."



Bergman brooches.

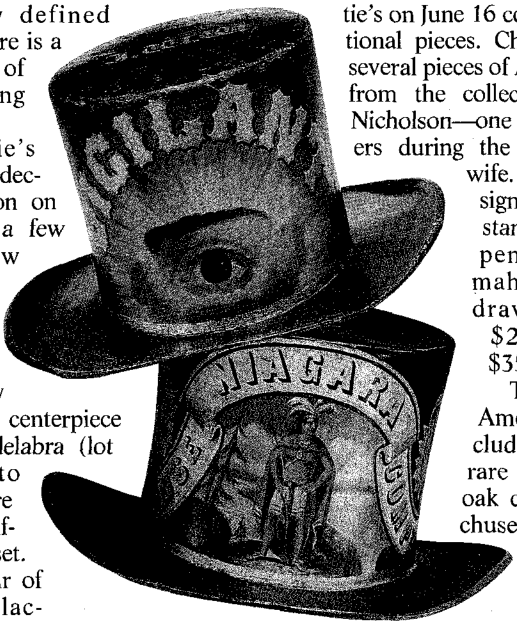
During the boom, Impressionist works sold well to Japanese buyers and speculators, who have been scarce for the past year and a half. One of the paintings markets' more perplexing phenomena is that speculators and investors usually buy when the market is hot. Breaking with the buy-high-sell-low tradition, TWA chairman Carl Icahn picked up three paintings at Sotheby's, never bidding above the low estimates. Icahn's purchases were a display of bottom fishing at its finest.

In its jewelry auction on June 9, Sotheby's is offering a gem-set charm brooch (lot 23, $5,000 to $7,000) that belonged to New York social type Clarabelle Walsh. The charms include a tiny replica of the doors to the '21' Club, a face representing bandleader Paul Whiteman, and the likenesses of Amos and Andy. There's also a pair of sparkling emerald-and-diamond brooches in the form of scorpions (lot 127, $8,000 to $10,000) that were a present to Ingrid Bergman from her second husband, Roberto Rossellini.

The Christie's June 10 jewelry auction contains a broad range of material, including a Tiffany sapphire-and-diamond circle brooch (lot 177, $2,500 to $3,000) made of a series of overlapping scroll-shaped bands. A small sapphire is missing, but the replacement cost would be less than $100, according to Katherine Shepperly of Christie's.

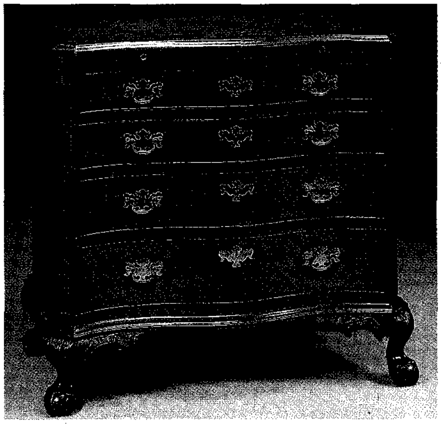
Christie's East is offering more jewelry in its June 9 sale and still more in a special June 17 sale entitled "Engagement, Wedding Gifts and Furnishings for the New Home." It's actually a bridal festival with a June 15 panel discussion on how to coordinate his leather couch with her chintz pillows and other questions. The auction itself features silver, porcelain, and jewelry, including a set of four plated Georgian-style candlesticks in the shape of Corinthian columns (lot 235, $1,200 to $1,800) and several rings.

In its twentieth-century decorative-arts sale, on June 11, Sotheby's is offering a single-owner auction of Gallé glass. The market for French cameo glass is soft, in part because masses of Gallé works have been on the market in Tokyo in bankruptcy sales. And Sotheby's estimates are a little stiff, even though the property is unusually good. The firm is offering two Gallé cameo vases that feature the motif of tadpoles. In the 1889 version (lot 31, $80,000 to $120,000), the tadpoles are stylized and ascend the vase in deep-rust zigzag lines. The 1900 version (lot 12, $300,000 to $500,000) is more sophisticated, literal, and slick: The vase itself has a more clearly defined shoulder, and there is a narrative element of tadpoles' evolving into frogs.



Firemen's hats at Sotheby's.

The Christie's twentieth-century-decorative-arts auction on June 6 contains a few pieces with New York associations. To celebrate the 1939 World's Fair in New York, Tiffany produced a silver centerpiece and pair of candelabra (lot 130, $18,000 to $24,000) that are rare in being a Tiffany Art Deco set. And there's a pair of Paul T. Frankl lacquered-wood-and-metal "sky-scraper" bookcases (lot 260, $10,000 to $15,000) in very good condition.



A Chippendale chest at Christie's.

The June 5 Christie's East twentieth-century-decorative-arts auction has traditional fare along with an unusually large modern-design section. It's a field relatively new to New York auctions, and the estimates are educated guesses. After all, how do you price two original aluminum-and-steel Thermoses that are more bulbous and curvilinear than today's versions (lot 220)? Christie's is saying $500 to $700.

The June American-furniture and folk-art auctions at Sotheby's on June 19 and Christie's on June 16 contain a few exceptional pieces. Christie's is offering several pieces of American furniture from the collection of Eddy G. Nicholson—one of the major buyers during the eighties—and his wife. The stellar consignment's most outstanding lot is a Chippendale carved-mahogany chest of drawers (lot 147, $250,000 to $350,000).

The Sotheby's Americana auction includes a nicely painted rare Pilgrim ebonized-oak chest from Massachusetts. There are also six terrific ceremonial-parade fire hats from the nineteenth century (lots 163 to

Photographs: top right, courtesy of Christie's; all others, © Sotheby's.

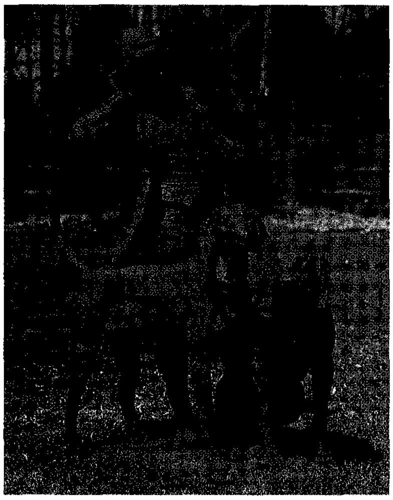
168). These pressed-felt hats are decorated with firehouses' logos or insignias.

In the Native American field, Sotheby's is offering the Roy G. Cole collection of American Indian art on June 12. The gathering is heavy on carved argillite, including a Haida figural group, probably by Charley Edenshaw (lot 200, $8,000 to $12,000), that shows scenes from the Bear Mother myth, including a bear mother disguised as a woman nursing her cub, a bear carrying a prostrate human berry-picker in her teeth, and others.

Also on June 12, Sotheby's is offering a number of good skin pieces—shields and shirts. Among the shirts is an early (probably nineteenth-century) Crow beaded and fringed hide war shirt (lot 174, $60,000 to $90,000). Despite its name, the shirt was ceremonial, and it's beautifully adorned with woven porcupine quillwork, beads, and winter-ermine pendants.

Classical antiquities are offered at Sotheby's on June 25. Along with the larger marble figures, an Attic pyxis, or case, features a griffin on the cover (lot 59, $3,000 to $5,000). There are also two Luristan bronze horse bits, circa the eighth century B.C. The more impressive of the two (lot 173, $8,000 to $12,000) has an axis that is flanked by striding winged sphinxes with horned human heads.

Last June, Sotheby's held the first ever New York garden-statuary auction, and its success has prompted Christie's to follow suit this year. Both houses are offering scads of urns at less than $5,000, as well as fountains and iron sculptures. The Christie's sale, on June 23 (Sotheby's counterpart is on June 30), is heavy on animal figures, including a nineteenth-century iron group of two retrievers with a young hunter, his hand cupping his ear and his horn tucked under his left arm (lot 87, $70,000 to $90,000). A pair of American thirties openwork iron panels (lot 45, $8,000 to $12,000) with allegories of art and architecture are very handsome—and perhaps too nice for a garden. ■



Iron garden sculpture at Christie's.

Photograph courtesy of Christie's.

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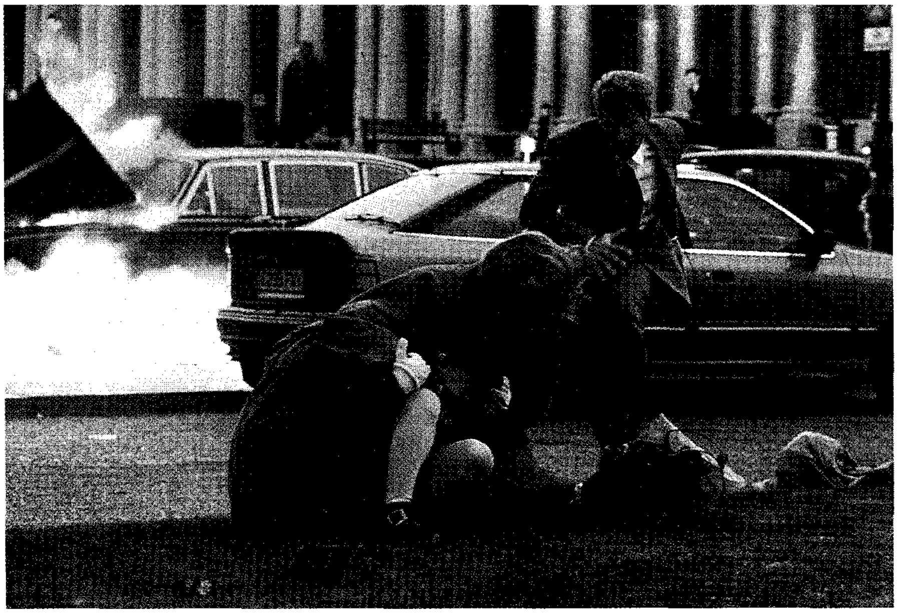
Movies/David Denby

SAME OLD STUFF

"*. . .Patriot Games* is well done but predictable and banal; *Cabeza de Vaca* is a mix of brilliant scenes and maddening boredom. . ."



INSTINCTS OF A CIA MAN: *Harrison Ford engages terrorist in* Patriot Games.

Patriot Games, THE NEW THRILLER FROM Tom Clancy's square-jawed mind, is an exercise in commercial academicism. Wearily, we watch the filmmakers fit into other people's footsteps. Gunshots rattle off our hardened foreheads; explosions tickle our scarred eyeballs. We have seen this movie before, and as we're sitting there, we know—God, do we know!—that we will see it again. Despite a few oddities, *Patriot Games* is well done, but you can't figure out *why* it was done. The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. The filmmakers and actors are pros, but this is the original thing they have to say: *A man whose family is in danger will take strong steps to protect it.*

Harrison Ford has replaced the high-priced Alec Baldwin as Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October.* As the movie opens, Ryan, having resigned from the Agency, is on holiday in London with his Noble Wife (Anne Archer) and Smart Little Daughter (she wins at Monopoly). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. His instincts taking over, Ryan jumps into the action: He kills one of the terrorists, gets shot himself, and foils the attempt. This natural hero is in for it now: The older brother (Sean Bean) of the dead terrorist devotes himself to destroying Ryan and his family. He follows them back to Maryland, where they live in a beautiful Colonial-style house—a virtuous American fortress—on Chesapeake Bay. They are under siege, and as the threats gather the Noble Wife looks sorrowfully at her husband, as if to say, "Not this stuff again."

Yeah, this stuff again. The first time around, Ryan seemed slightly unusual as a movie hero—he used his brains. He was a CIA man but an analyst rather than a field operative. In *Patriot Games,* the most interesting material is the few scenes of Ryan and his colleagues trying to figure out who the terrorists are and where they are hiding out. There's the usual battery of expensive visual aids—the pixelated computer screens and satellite-photo enlargements and so on—as well as Ryan simply walking around and thinking. Nothing spectacular, but interesting. The rest of *Patriot Games,* however, is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before.

The Soviet Union having shaken itself apart, fresh enemies must be located or made up—some force nasty enough to motivate the hero. The rump faction of the IRA, led by villainous Patrick Bergin, is an ultraviolent group that wants to up the ante. What do its members stand for apart from violence? What do they think they will accomplish? Are you surprised to hear that the filmmakers aren't interested in any of that? The IRA members are *terrorists,* i.e., vicious, and they must be destroyed. That's all you need to know. In other words, the fighters have a purely formal and clichéd function. The guy whose kid brother has died has become an unappeasable, obsessed killer. His identity melts into that of the twenty or so other unappeasable, obsessed movie killers of the past few years.

There are some script confusions, some intentions unrealized or abandoned but still sticking through the casing of the plot. Overall, however, *Patriot Games* couldn't be more banal: Jack Ryan must defend his family with tooth, claw, and computer. Noyce, who started with quiet films, is now an infinitely more convincing action director than, say, the old glass-breaker Richard Donner, whose *Lethal Weapon 3* is a disgrace. There are also little bits of amusement along the way. James Fox, for instance, is funny as a dim-witted, ceremonious "royal"—a cousin or something of the queen's. The great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. The bayside house (actually shot on the West Coast) is photographed against gray, stormy skies, a bastion of decency holding out against the lowering clouds of chaos.

And Harrison Ford has his physical authority—the scowl, the controlled rage, the purposeful movement, nothing wasted. He always grounds whatever he's doing in some sort of believable reality. Yet Ford has become an unusually grave and taciturn actor, and he seems to be withdrawing into squarer and squarer roles; he now offers little of the deadpan comic originality he did earlier in his career. In the end, the movie is about nothing more than Harrison Ford protecting his kin against the alien beasts in ski masks. It's the primal movie plot. Jack Ryan is no longer a CIA man with special intellectual skills, he is Everyman.

So why do they do it? Why do they

Photograph by Merrick Morton/Paramount.

make the movie? The principals, apart from Noyce, are probably wealthy many times over. Producer Mace Neufeld has already made *The Omen, Damien—Omen Two, The Final Conflict, Flight of the Intruder,* and *The Hunt for Red October,* as well as *No Way Out,* an entertaining movie, so why would he want to produce another action film? Why would he want to be buried with the words "He loved junk so much he made too much of it" engraved on his tombstone?

THOUGH UTTERLY PREDICTABLE, *Patriot Games* holds one's attention to the end. On the other hand, the Mexican epic **Cabeza de Vaca,** which is actually a new vision of something, is a mix of brilliant scenes and maddening boredom. *Cabeza de Vaca,* directed by the former documentary-maker Nicolas Echevarria, is about a conquistador who loses his moorings (literally and figuratively) and goes native. Shipwrecked off the coast of Florida in 1528, Álvar Núñez Cabeza de Vaca (a real man) was picked up by the Spaniards eight years later, half starved, on the Pacific coast of Mexico. Echevarria shows us what happened in the eight years.

Waylaid by natives, Álvar becomes the slave of an itinerant shaman and his screeching dwarf assistant. By degrees he becomes a shaman himself and wanders west, from tribe to tribe, sometimes a captive, sometimes a dazed seer and leader. Echevarria, like Conrad and Werner Herzog, has captured the bewildering strangeness of the European's experience of the other. Warriors and purple-painted queens cackle in Álvar's ear; he is terrified, yet he doesn't resist and die—he loses himself and is reborn. After eight years, he wants to save the natives from the greedy Spanish. Echevarria reproduces Álvar's confusion for us: Baffled, we are nevertheless amazed, and even overpowered, by individual moments. And it's hard not to feel that in this intermingling of Christian and Indian religions, cruelty and piety, there lies some clue to the modern Latin American consciousness. ■

SEER: *Juan Diego as Cabeza de Vaca.*

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Television/John Leonard

SECRET AGENT MAUGHAM

". . .Ashenden is typical of the twentieth-century gentleman/spook; serious actors get stuck in the bloody syrup of *Secret Passion*. . ."

HOLD YOUR FIRE DURING THE FIRST HOUR OF **Ashenden** (Sunday, June 7, and Monday, June 8; 8 to 10 P.M.; A&E). Like his playwright-hero, W. Somerset Maugham did time as a British intelligence agent in World War I, but because of censorship—by Churchill, among others—his spy stories based on that experience were thin to begin with and seem thinner still after the Manichaean twitches and baroque gloss of successors like Le Carré. Our eye's so practiced that it takes a while for Ashenden to stop looking callow. He's nevertheless typical, maybe even prototypical, of the twentieth-century gentleman/spook, overscrupulous and a bit too literary for his own good.

By the end of Sunday night's first episode, "The Dark Lady," Alex Jennings as Ashenden has at least grown up enough to feel ambivalent about his role in blackmailing an actress to lure her Indian terrorist-lover across the lake at Geneva. He's far more cynical in the second hour, when he goes undercover, for "The Traitor," as a sort of James Bond/Hans Castorp in a Thomas Mann–like *Magic Mountain* tuberculosis sanitarium, to bring back a treasonable countryman. By Monday night, Ashenden's an old pro, first in St. Petersburg just in time for the Bolshevik Revolution, and then in Naples, where he's in cahoots with a Mexican assassin. Everybody else is impossibly innocent, especially if he (René Auberjonois) or she (Elizabeth McGovern) is an American.

The payoffs here are less in plot twist—we are so accustomed now to the quadruple-cross in spy fiction that simple duplicity looks like innocence—than in the acting and the atmosphere. Ian Bannen (*Hope and Glory, Gandhi*) and Joss Ackland (*Lethal Weapon 2, The Hunt for Red October*) despise each other as heads of competing British intelligence agencies. Ashenden is batted about between them like a shuttlecock. They are choreographed for the BBC by Christopher Morahan, who directed *The Jewel in the Crown.* They have been filmed, lovingly, in places like Hungary, Austria, and Yugoslavia, where the history is as heavy as the food. And character is permitted to insinuate itself. You are likely, after four hours, to appreciate Ashenden's decision to quit not only the secret service but England itself (just like Somerset Maugham), and to wish that more spies had done so with such civilized disdain.

The Secret Passion of Robert Clayton (Wednesday, June 3, and other dates; 9 to 11 P.M.; USA) is so much heavy-breathing southern gargoyle—bow ties and antebellum mansions, riding crops and baseball bats, baby dolls and bourbon, not to mention a body count of Gulf War proportions—that you might be tempted to skip it entirely. This, I submit, would be a mistake. Unintentionally, of course, it's funnier than *Comic Relief* (although I did get a kick out of Paula Poundstone's crack on HBO: "If I thought Bill Clinton could solve our problems, I'd volunteer to have sex with him myself").

SPY TALK: *Ashenden (Alex Jennings) meets intelligence chief "R" (Ian Bannen).*

Briefly, young Bob Clayton (Scott Valentine, who used to be Nick on *Family Ties*) returns from New York to his native Georgia as a brand-new district attorney whose first case involves a murder charge against a high-school buddy, the richly decadent Hunter Evans (Kevin Conroy, from *Tour of Duty* and *Dynasty*), who is married to Bob's high-school prom-queen sweetheart, the blonde tramp Katherine (Eve Gordon, who also sleeps around on *The Powers That Be*), and who will be defended in court by Bob's own neglectful dad, Robert Clayton Sr. (John Mahoney, from *The Human Factor,* etc.). All I am going to tell you about the rest of the plot is that Katherine, while locking her bedroom door against her husband, sleeps simultaneously with *both* Bobs, which not only is Oedipus without a mom but must also be against whatever code of professional ethics the Georgia bar pretends to.

There's something that cheers the human spirit about seeing such serious actors stuck in such bloody syrup, searching in vain for a southern accent. It's a strange Georgia that we visit, too, with hardly any black people visible.

FIRST ON CBS AND THEN ON PUBLIC TELEVISION, Irv Drasnin has been producing programs about China for twenty years. His **China After Tiananmen** (*Frontline;* Tuesday, June 2; 8 to 9:30 P.M.; Channel 13) is the result of five weeks and 3,000 miles of camera work subsequent to the crushing of the pro-democracy demonstrations in June 1989. What he finds, in the countryside, is a new peasant consumerism hardly to be distinguished from that "bourgeois liberalization" so disdained by Deng. What he finds in Guangzhou (formerly

Canton) and the new Economic Development Zones of the south is rampant entrepreneurial capitalism, even a Chinese equivalent of Silicon Valley. What he finds among Communist Party gerontocrats in Beijing and in the storied caves of Yenan is a bad case of denial.

Some of this is fascinating—e.g., an investment in health clubs and luxury hotels by the People's Liberation Army. Some is interesting: a school for fashion models, a training institute for Avon cosmetics saleswomen, rock concerts and discos, a "floating labor market" of 100 million rural migrants looking for work in the big cities. But we hear nothing about problems like food distribution and ecological disaster, which *demand* central planning. Nor is the necessary connection drawn between drug use and the breakdown in central authority that allows drug traffickers to operate almost at will on the Burmese border and in wild-West towns like Kunming. We meet some Christians but not the far more numerous Buddhists. What about nuclear testing? China needs its own weekly documentary series just to *sketch* its problems.

The Year of the Generals (THURSDAY, June 4; 9 to 11 P.M.; CBS) is the second in a series of CBS News specials in which Charles Kuralt and General H. Norman Schwarzkopf (Ret.) look back at World War II—this one geared to the fiftieth anniversary of the Battle of Midway. Suspicious as I am of Stormin' Norman's gee-whiz enthusiasm for his subject, I consort each Sunday morning with Kuralt, and they make a good team reporting on the divas of this opera, particularly with Charlton Heston as the voice of Douglas MacArthur, James Garner as Ike, and Robert Mitchum as Patton. The sons and daughters of the Great Men are also interviewed, and the battle footage (though not the music) is the best on television since *Victory at Sea.*

In brief: A THIRD SEASON OF **Dream On** (Saturdays, starting June 6; 10:30 to 11:30 P.M.; HBO) kicks off with Martin Tupper (Brian Benben), who thinks in snippets of old movies and TV programs, getting picked up in a bar by Teri Garr, who is married to Senate candidate George Hamilton, who makes political hay of the tabloid headlines. Jessica Hahn, Rita Jenrette, and Gennifer Flowers guest-star as reporters hounding poor Martin. . . . **Sea Trek** is a five-part series for *National Geographic Explorer* (Sundays, starting June 7; 9 to 9:30 P.M.; TBS) that sends marine biologists Martha Holmes and Mike deGruy underwater in "bubble helmets" to giggle and gasp. First stop: Darwin's Galápagos, where the biologists are looked at by equally curious penguins, sea lions, and hammerhead sharks. Wet fun.

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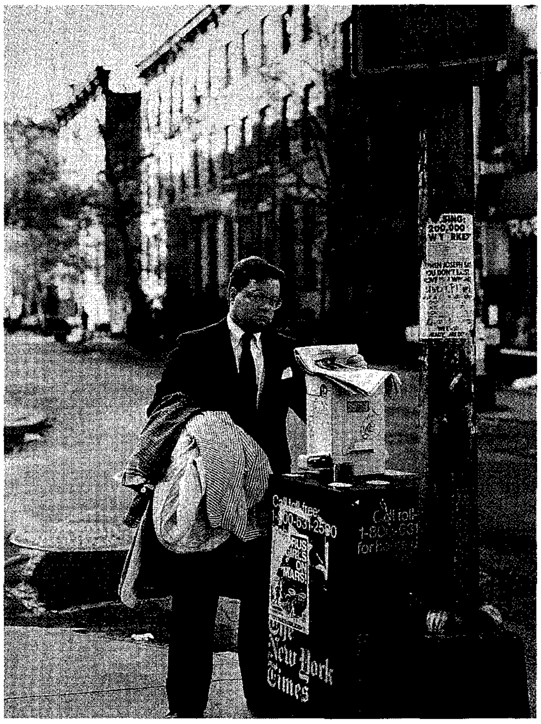
Art/Kay Larson

UNLOADING THE CANON

> ". . .While MOMA held the world at bay, the world went about its business. Now Peter Galassi must charm us with the obvious. . ."



SELF-REFERENTIAL: *Joel Sternfeld's* Attorney.

HERE'S AN EASYGOING SUMMER SHOW—**"More Than One Photography: Works Since 1980 From the Collection"**—that doubles as another mild salvo from Peter Galassi, the new director of photography at the Museum of Modern Art. Galassi took over in 1991 from director John Szarkowski, who had run a rigorously modernist department right through the first twenty years of postmodernism, a not inconsiderable achievement. In true turnabout, Galassi has become not rigorously anti-modernist but relaxed and loose about definitions. The post–Cold War mood, here and elsewhere, is to be wary of ideologues.

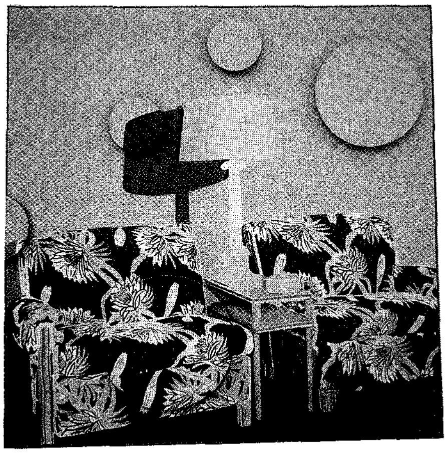
MOMA's ancient modernist canon—promoted by Alfred Stieglitz and his successors, Edward Steichen and Szarkowski—held that photography could be "art" only by avoiding the "arty." Honest documentary camerawork was "art"; everything else was commercial manipulation. As proof that MOMA practiced otherwise than it preached, however, Galassi has unearthed photography-related works that arrived at MOMA through departments besides his own. The canon be damned. There is even a mass-produced anti-nuclear-propaganda poster from the Department of Architecture and Design. With thousands of uses for images now, how could there be "one photography"? Or, let's face it, one "art photography"? The point here is both narrow and broad. Even while ideological purity thought it held the world at bay, the world went on indifferently about its business.

But we knew that already. Galassi can't presume to surprise us, so he merely points out that he knows it, too. In this state, Galassi must charm us with the obvious. For instance, Szarkowski left Robert Mapplethorpe out of his be-all/end-all retirement show, "Photography Until Now." But Mapplethorpe has an odd way of refusing to stay buried. He makes it into this cut with a spectral portrait of a Greek face in luminous marble—the stony perfection of classicism. Photographers who have been absorbed by the art scene (like Mapplethorpe) have natural affinities with artists absorbed in photography: Gilbert and George, Anselm Kiefer, Christian Boltanski, John Coplans, David Wojnarowicz, William Wegman, John Baldessari, Laurie Simmons, Annette Lemieux, Barbara Kruger, Kiki Smith.

The definition of a "straight" photographer, you might say, is someone who hasn't yet made it into the Whitney Biennial. These unhyphenated practitioners are arguably more socially and journalistically observant, less preoccupied with formal invention, than their artist colleagues. Who's to say that's a morally superior position? It's enough to note the ironic self-knowledge in Joel Sternfeld's portrait of the baby boom baring its dirty linen in *An Attorney With Laundry, Bank and Fourth, New York, New York*. It's illuminating, also, to realize how many unconventional printing methods—even ordinary commercial lithography—are available to artists and photographers. Each of these 66 works is virtually its own category. At that point, you might as well go sit in the sun and tell the pigeons to find their own pigeonholes. (11 West 53rd Street; through August 9.)

IN 1960, BEFORE JOHN F. KENNEDY HAD quite installed himself behind the presidential desk, Jim Rosenquist decided to enlist his billboard-painter's training in a new set of paintings patched together from collaged scraps of magazine advertisements. By the time Kennedy's black coffin rolled down Pennsylvania Avenue, Pop Art was a full-fledged movement, and Rosenquist was installed in its triumvirate. **"James Rosenquist: The Early Pictures"** is the latest in Gagosian Gallery's indispensable series of museum-quality historical shows. Here are nineteen of Rosenquist's paintings from those years (but not the very first, *President Elect,* owned by the Musée National d'Art Moderne in Paris). There is also a row of the preparatory collages—not previously shown, reportedly because Rosenquist worried he would be mistaken for an artist who works from photographs. "The Early Pictures" is just up the street from "Richard Prince" at the Whitney. The temptation to revisit both artists at once is irresistible.

Rosenquist's adventures in a cool mode shocked the critics, who were mostly entranced with Abstract Expressionism. Thirty years later, the edge in this art is still uncomfortable; even when you know the paintings well, they remain droll and mysteriously vacuous. *Untitled*



STRANGE SKEW: *Rosenquist's* Chairs.

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(Two Chairs) is almost a direct rendition of a magazine clipping, down to the lamp's slanted shadow. (You can see why Rosenquist was concerned.) Only those exotic floating bubbles—and the amazing technical mimicry—belong to the artist. That's enough, though. Through his skill at flattening the picture's personality—drabbing it down—Rosenquist has robbed the advertising of its promotional chic. It's become an icon of nonsense, presented in a deadpan monologue that partially conceals a wicked irony.

Rosenquist stole the sense from advertising and recrafted its presumption of meaningfulness with the help of a painter's eye. It's possible to reconstruct (or deconstruct) a cultural moment through the fabric of the two chairs, firmly datable to the place and time of the Beach Boys' "Good Vibrations"—an era emergent out of the Eisenhower doldrums and facing the future with flash and optimism. But Rosenquist feels no urgency about social commentary. He reserves his energy for the visual language of advertising, in which he sees an inverted portrait of picture-making. Dramatic isolation, hard cropping, surreal sizing, and illogical juxtapositions are made "normal" by stretching the mind's capacity for judgments. In the painting's reformulation, the floating bubbles make as much pictorial sense as the chairs. And why not?

Thirty years later, Pop commentary is so entrenched that no one is shocked by Richard Prince's photographic replication of magazine advertisements. It's in the air—since JFK, in fact. The habit of extracting signifiers from the flitting imagery of the media is the only culture common to all Americans in the nineties. Familiarity breeds slackness. No one notices that Prince's strategy is almost exactly opposite that of Rosenquist's. Prince is in awe of the "magical" look of Marlboro men and Froot Loops ads—which have powers of composition and communication he clearly feels humbled by. He is entranced by their meaning, or what passes for it: In their vacuity and emptiness he sees a metaphor for vacuity and emptiness. Like the snake before the snake charmer, he just makes the moves.

Here's what's striking: Prince doesn't have Rosenquist's intellectual independence; he's not free to remake information in his own image. He can only re-present it, aware of who's boss. Some of Prince's defenders see in his condition a meaningful description of the state of the American mind, especially the young mind. So do I—but I read it as paralysis, not profundity. The reproduced image not only has displaced the original, authentic images but has extended its disabling enervations to the artist's will and imagination. If you want to extract a warning, be my guest. (980 Madison Avenue, at 76th Street; through July 11.) ■

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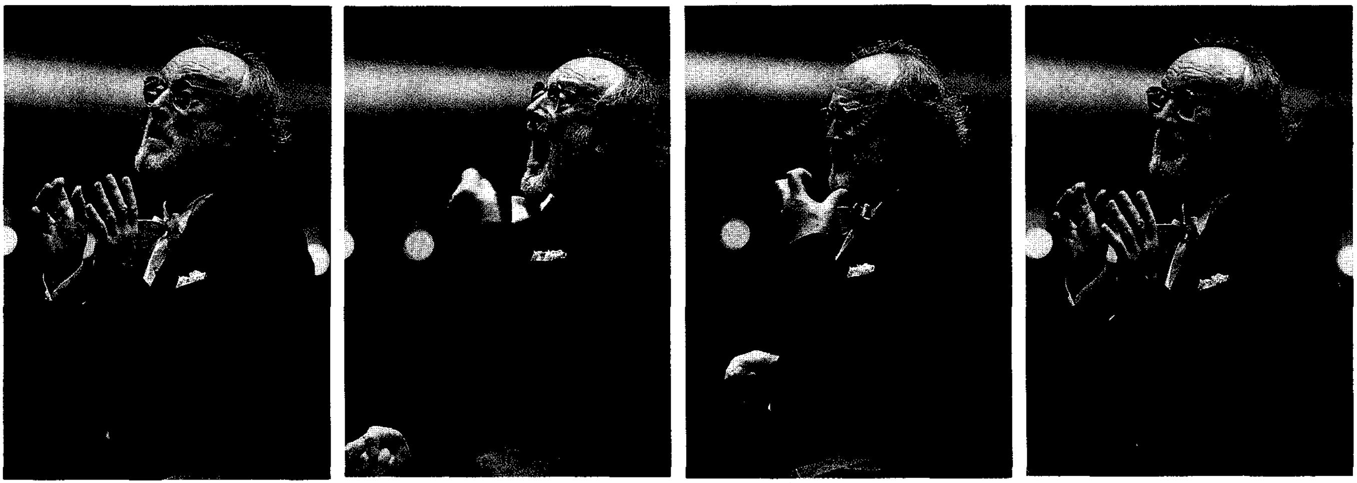
Music/Peter G. Davis

SPLENDOR IN THE MASS

> "...Kurt Masur put his own stamp on the *War Requiem,* which is even more impressive today than when it was brand-new..."



GREAT BRITTEN: *Kurt Masur conducts the* War Requiem *at Avery Fisher Hall.*

FOR A CONDUCTOR NOT GENERALLY PERceived to be a dashing musical personality, **Kurt Masur** framed his opening season as music director of the New York Philharmonic with two courtly gestures that may have set the tone of his tenure.

The first was to rearrange his busy life at short notice in order to take full charge of the orchestra last September, a year earlier than he had planned—no small thing in the classical-music world, where musicians' schedules are always arranged far in advance. The second was to preside commandingly over the intricate logistics of Benjamin Britten's *War Requiem,* which the Philharmonic recently played for paying audiences in Avery Fisher Hall and then offered to all, free of charge, in the Cathedral of St. John the Divine on Memorial Day. The latter performance was definitely an event, as civic-minded as it was artistic: a rare chance to hear the work in the sort of resonant churchly ambience for which it was originally conceived and on the day of the year when its pacifist message is most relevant.

When Masur promised to find ways that might bring the Philharmonic more closely into contact with the city, he clearly meant it. The performances of Britten's score came at the end of the longest block of time the conductor has yet spent with the orchestra, six weeks of mellow concerts that gave audible indications of a happy working relationship already established. Meanwhile, Masur has been settling into his new Westchester home, auditioning musicians, attending musical events about town, fine-tuning plans for the Philharmonic's upcoming 150th-anniversary year, and making a documentary film about his work both in New York and in the very different cultural climate of Leipzig, where he continues to serve as music director of the Gewandhaus Orchestra. In the midst of all this came the *War Requiem,* its creative eloquence, structural ingenuity, and dramatic power even more impressive today than when the music was brand-new.

Written in 1961, the piece was intended to help heal still-sore wounds left by World War II as well as to be a warning for generations to come. Aware that he was composing the major nonoperatic score of his career, Britten worked on an elaborate scale, using a chorus, soprano soloist, and full orchestra, to perform the Latin Mass for the Dead; a separate chamber orchestra to accompany a solo tenor and baritone who periodically interrupt the Mass to sing Wilfred Owen's antiwar poems, inserted as tropes on the liturgical text; and the diffused, angelic sound of a boys' choir and an organ coming from aloft. All these elements can be accommodated by a conventional concert hall, but the work's unique spatial design and carefully gauged sonorities always seem to register more effectively in a grand ecclesiastical space like St. John's.

A popular success since its premiere, the *War Requiem* has already enjoyed a long and varied performance history, from the composer's crystalline, unsentimental interpretation to the recent, more heatedly theatrical approach of Simon Rattle. Masur put his own stamp on the music, and his reading had many of the familiar characteristics he brings to the nineteenth-century repertory: a warm, sweetly modulated body of tone, richer than one customarily expects to hear in Britten's music but always tightly focused to highlight the compositional cunning that knits this huge conception so satisfyingly. Samuel Wong conducted the chamber orchestra, but the performance overall gave the sense of one guiding hand in charge, and the tricky musical transitions were seamlessly managed. Perhaps Jerry Hadley and David Wilson-Johnson overlarded the Owen settings with too much operatic rhetoric, but Yvonne Kenny's radiant soprano gleamed brightly in her solo music, and there were superior contributions from the New York Choral Artists and the American Boychoir.

Masur's Philharmonic concerts earlier in the month featured more usual fare: Mahler's Symphony No. 1, the Tchaikovsky Fifth, and an evening devoted to Mozart's last three symphonies. There was also a potpourri program starring seven of the orchestra's principal players in short solo pieces, a tradition established during the Zubin Mehta years and worth continuing. At another concert, first-cellist Lorne Monroe took center stage and performed Samuel Barber's Cello Concerto with skill and generosity of spirit.

Photographs by Steve J. Sherman.

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At the very least, listening to Masur conduct the symphonic staples Philharmonic audiences expect to hear is not the chore it was when Zubin Mehta addressed this repertory. Mehta had a few admirers and apparently still does (no letters, please), but under his grim baton the Philharmonic musicians too often sounded like a dour, disgruntled group. At best the results were diffident and mechanical, at worst downright ugly, a situation widely noticed and deplored by what remains of New York's ever-shrinking music press. Even the orchestra's administration, in a rare now-it-can-be-told mood, concedes that the Philharmonic has become a happier musical community than anyone dreamed possible just a year ago.

Of course, the millennium has not arrived with Masur, and the complaint one hears now is that yes, the Philharmonic gives performances under its new director that are almost always respectable and musicianly, but seldom are they more than that—*plain* and *dull* are the words that crop up most frequently. I suppose that description might accurately characterize the orchestra's readings of the three Mozart symphonies, which were pretty perfunctory. But a week earlier, Tchaikovsky's Fifth Symphony emerged sounding as fresh, lyrical, and warmly inflected as anyone could hope for. Discussing the concert afterward in an Upper West Side market, two Philharmonic musicians were overheard to remark that Masur had surprised them by suddenly demanding certain expressive niceties that he had not asked for at rehearsals. They seemed mildly put out, but how good to know that Masur can be inspired by the moment and, even better, that the orchestra can respond to him so readily and produce a performance of such appealing spontaneity and commitment.

Right now, we have only an indication of where the Philharmonic might be headed under Masur. In matters of programming and guest artists, the transitional season just past was necessarily not a fair reflection of his tastes or even those of the present management team—with a new music director, managing director, artistic administrator, and public-relations director settling in, the orchestra is bound to change even more radically over the coming years and develop a very different sort of musical personality than we have been used to. Even the 150th-anniversary year coming up, with its special events and celebratory hoopla, is unlikely to be typical or a reliable barometer for the future. Masur, though, is clearly determined to generate an era of good feeling, and I expect that, wherever he may be, Leonard Bernstein approves. "When these musicians feel the right kind of love coming from the podium," the Philharmonic's late father figure once observed, "they give it back, and they play like angels." ■

SOLUTIONS TO LAST WEEK'S PUZZLES

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Dance/Tobi Tobias

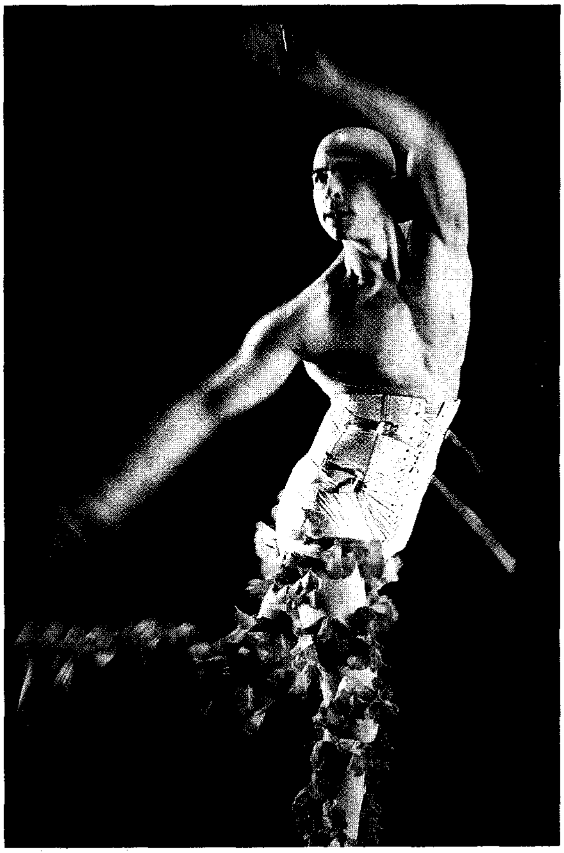
CONSIDERING THE ALTERNATIVE

“. . .Attending downtown concerts in bare-bones settings is refreshing, a corrective for the posh excesses of Lincoln Center events. . .”

BACK IN THE SEVENTIES, “DOWNTOWN dance” became a generic term for the kind of work a more confident era called avant-garde. Would-be iconoclastic choreography is still most often shown downtown—in bare-bones, makeshift settings whose anti-luxe ambience promises originality and earnestness of purpose. Even if a specific concert seen under these conditions proves to be unrewarding, the experience of attending it is somehow refreshing, a corrective for the posh excesses of Lincoln Center events.

Three spots famous for giving choreographers the space and support for “making it new” are The Kitchen, on the western fringe of Chelsea, and P.S. 122 and St. Mark’s Church in the Bowery, in the East Village. Each place serves postmodern art in several disciplines. And each has a history—the latter two a present dimension as well—of nontheatrical use; the improvised stages they harbor are linked to more ordinary aspects of life, a factor absent in the ostentatious cultural complexes erected in the booming sixties for art consumption. People susceptible to the idea that sites retain reverberations of what has happened in them will sense and enjoy a richness of atmosphere in these houses.

P.S. 122 (the initials now stand for Performance Space), on the corner of First Avenue and 9th Street, in the heartland of cheap, late-night Ukrainian restaurants, is a derelict school building impressed into service as a community and arts center. The main performance area lies at the end of a corridor that bristles with cheerfully provocative fliers heralding current events on the downtown scene. It’s a squarish chamber of suffocating gloom, its windows sheeted against street light, a stained-glass panel proclaiming a hortatory message. Seating consists of the obligatory folding chairs on rickety wooden risers; no doubt the discomfort factor works to keep the audience alert. The audience itself, as in all such places, is largely young, rakishly gotten-up (the display of street fashion is a show in itself), artistic, intellectual, and inbred.



GETUP-AND-SHOW: *Stephen Petronio at The Kitchen.*

Photograph by Beatriz Schiller.

Most recently, I saw **Pooh Kaye’s Eccentric Motions** here—in a dance from last year (*Cut-Ups*), a dance from this year (*The Illusion of Wholeness*) that seems to be its sequel, and a charming half-completed film, *The Painted Princess*. The film, which combines animation and live action and is based on the Oscar Wilde story, exemplifies Kaye’s strengths—extravagant vitality and childlike imagination—even better than the dances. Paint is employed here with visceral as well as visual delight and is given several metaphoric meanings to boot. The intertwining of art and its illusions with so-called reality is explored with exuberance, at times with near-manic gaiety; there are many touches of irony and a few of dulcet regret. The Infanta—now live, now an image; now black-and-white, now in riotous color; now peevish, now longing—is a woman of many parts. Still, my favorite “characters” are a swirling forest of painted-cardboard trees and the zebra-striped dog, constructed along Cubist-origami principles, whose spunky, noisy investigations collaborate with the film’s hectic spirit.

Kaye’s choreography is irrepressibly energetic, as might be expected. Unfortunately, its invention stops with its robustness. Kaye either sees no use for structure or can’t master it. The action she designs has little relation to Chris Cochrane’s engagingly raucous scores and only intermittent physical logic of its own. It just goes confidently about its peculiar business, invoking flamboyant, often violent, chaos. Although the full-bodied movement is engaging, its discontinuity eventually becomes exhausting. The costumes, also designed by Kaye, might be the wardrobe for a soft-porn circus influenced by the current rage for animal prints.

St. Mark’s Church in the Bowery, poised catercorner to the street grid at Second Avenue and 10th, has sheltered performing artists for seven decades, the reverent for nearly 200 years. Its renovated main sanctuary offers a generous expanse of golden maple flooring as perfect as an untrodden lawn and possibilities (including a shallow balcony) for positioning doers and watchers in different ways. Most gratifying to artists and audience alike are the airiness of the room, the dignified restraint of its architecture and decoration, its splendid acoustics, and an aura you’d describe as rapt if that didn’t sound so hokily mystical.

This atmosphere, which enhances any dance that is simple and sincere, did much for **Dennis O’Connor’s** *Sacra Conversazione*. The title refers to that genre of painting in which religious figures (and their worshipers) from improbably disparate times and places are assembled in a single image. The most persuasive parts of this dance refer, if only obliquely, to this concept: a solo called “Eve”—in which Eve Mills executes plainspoken postures and gestures that could be read as acts of piety—and a male duet. This pas de deux illustrates the subtle complications that arise the moment one goes from being alone to interacting with a single other person. O'Connor, who danced this segment with Joseph Lennon, has devised grave sequences featuring mirror-imaging, echoing, and complementing for the freestanding figures. The subsequent partnered work, based on lifting and carrying, proposes ideas about burdens, dependence, and symbiosis.

When the dance progresses into small-group sections, its meaning grows increasingly unfathomable and its limited power falters. It gets studded with sexual and animalistic gestures that demand interpretation while veering away from the context of the piece. As far as sheer spatial control is concerned, O'Connor has only the most feeble ability. Although he appropriates the devices of Merce Cunningham, with whom he danced, for indicating the extent of the overall territory (a goodly stage and an imaginary arena beyond it), his efforts don't animate it the way Cunningham's do. O'Connor is adept at making you feel the textures a dancer feels as he operates in his little envelope of personal space, but he hasn't yet figured out how to project energy beyond that or how to make locomotion interesting and potent.

The Kitchen lies *way* west on 19th Street; the life-sustaining café con leche you take out from the terrific Chinese-Cuban dive on Eighth Avenue reaches drinking temperature just as you arrive at the theater. This is the most matter-of-fact of the three houses, a black box sliced into nearly equal shares for doing and viewing. My latest visit was for **Stephen Petronio,** who was showing his signature work, *MiddleSex Gorge*—the title alone gets a rise out of you—and a recent creation, *Half Wrong plus Laytext.*

The newer piece combines feral choreography (created with the British bad boy of dance Michael Clark) set to *The Rite of Spring* with more disjunctive material accompanied by contemporary sound from Mitchell Läger. Basically, Petronio seems to be out to objectify his erotic fantasies. Tough, provocative, and seething with rage, they involve kinky cross-dressing (guys, for example, in laced corsets and frilled jockstraps) and in-your-face displays of semi-abstract sexual moves. The air is ominous with risk of all kinds; Petronio's work seems to take place at the locus of orgasm and calamity.

Formal values may be beside the point in such activity. Let the record show that while Petronio continually composes interesting stage pictures, he fails abjectly at giving his dances an overall shape. Disconcerting, too, is the slickness of his presentations; they're not so much social or political outcries as advertisements, with the lacquered surface and manipulativeness that genre implies. I keep wishing he'd quit trying to make an impression and give his talent a chance. ■

PHOTOGRAPH BY AL SZABO
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BY LEONORE FLEISCHER

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THIS PRETTY COSMETICS BOUTIQUE AND beauty salon has an offer for men as well as women. A European facial with deep-pore cleansing, facial massage, customized mask, free make-over, and complimentary manicure, usually $50, now $35; a manicure and pedicure, usually $30, now $25; one-hour Swedish therapeutic massage plus complimentary manicure, usually $55, now $40. A.E., M.C., V.; no checks; appointment necessary. *Sophie, Ltd., 1062B Third Ave., near 63rd St. (486-5341); Mon. 11 a.m.–6 p.m.; Sat. till 5:30 p.m.; Tues., Wed., and Fri. 10:30 a.m.–7 p.m.; Thurs. till 8:30 p.m.; through 8/31.*

CRÊPE CRUSADER

THIS EAST SIDE BOUTIQUE IS OFFERING ITS own women's fashions in sizes P–L at low prices. Some pieces are one- and few-of-a-kind samples, and fabrics come from France and Italy. Linen and lightweight-wool garments are now half-price and below, including double-breasted linen suits with mother-of-pearl buttons, were $550, now $275. Bigger bargains from earlier seasons include duppioni-silk pants, were $350, now $25; asymmetrical-front dress in bottle-green wool crêpe, was $695, now $145; red-and-white georgette button-front dress, was $625, now $99; a group of silk blouses in prints and solids, were $250–$375, now $25. A.E., M.C., V., checks accepted; all sales final. *Lee Anderson, 23 E. 67th St. (772-2463); Mon.–Fri. 10 a.m.–6 p.m.; through 6/13.*

FOOT NOTES

SHOES FOR MEN AND WOMEN, INCLUDING one- and few-of-a-kind women's sample pairs from André Assous in sizes 6M and 7M, retail $70–$190, here $29.90 and $39.90; sample pairs of women's size 6 Italian dress shoes, retail $200–$300, here $99; spring and summer shoes by Cole-Haan, Dr. Martens, Paloma, Studio Paolo, and others in women's sizes 6–10M are 25–50 percent off, including fuchsia suede Studio Paolo slingbacks, were $122.90, now $61.45. In sizes 5–9 M, Italian leather ballet flats in five colors, retail $60, here $29.90 or 2 pairs for $50. For men in sizes 7½–12M (some 13), Cole-Haan, Dr. Martens, and New York Shoe Company's own brand are now 25–50 percent off, and a large selection of Scafora Italian shoes (mainly slip-ons), retail $140–$200, here $95. A.E., Disc., M.C., V., checks accepted; all sales final. *New York Shoe Company, 489 Third Ave., near 33rd St. (685-4056); Mon.–Fri. 9 a.m.–8 p.m.; Sat. 10:30 a.m.–7 p.m.; Sun. noon–6:30 p.m.; through 6/10.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

LOOK BACK IN ANGORA

CASUAL AND STYLISH MEN'S CLOTHING IN sizes 38–44 in jackets, 36–44S, 36–44R, and 40–46L, in suits, and S–XL in knitwear, sweaters, and shirts, is on sale here. For example, 30 percent hand-tailored jackets in cotton and wool, retail $795–$950, here $350; suits in lightweight wools, wool blends, or linen-and-viscose blends, retail $850–$1,200, here $450; polo-neck sweaters made of an angora, cotton, cashmere, and viscose blend, retail $145–$210, here $65; cotton and linen trousers in waist sizes 28–38 (all triple pleated and full cut), retail $150–$205, here $85; long-sleeved and short-sleeved cotton or linen dress and sport shirts (also cotton blends and linen blends), in solids, stripes, prints, and plaids, retail $90–$225, here $50–$75. A.E., M.C., V.; no checks; all sales final. *Andrew Fezza Co., Parsons School of Design Auditorium, 560 Seventh Ave., at 40th St. (262-5550); Tues.–Fri. 9 a.m.–6 p.m. and Fri. till 5 p.m.; 6/2–5.*

DERBY DAY

SUMMER AND SPRING HATS FOR WOMEN ARE priced at wholesale or below here, and include imported Italian hand-sewn straw hats in bright colors, retail $35, here $15; fabric baseball caps in floral, gingham, and eyelet, retail $24, here $8; classic Italian straw derbies, in navy, black, and natural, retail $32, here $15. Gloves include one-of-a-kind pairs of trimmed bridal styles in ivory or white in solid or crochet, retail $35–$60, here $10–$20; other spring gloves come in lace, gingham, denim, sheers, and dotted patterns, retail $20–$32, here $10–$20. A.E.; no checks; all sales final. *Carolina Amato, Inc., 389 Fifth Ave., near 36th St., room 707 (532-8413); Wed. noon–6 p.m.; Thurs. and Fri. 10 a.m.–6 p.m.; 6/3–5.*

TOP DRAWER

OFFICE FURNITURE—SOME OF IT ONE-OF-A-kind, some sets—is on sale here, including lots of chairs, such as a black leather adjustable high-back executive chair, manufacturer's suggested list $1,398, here $699; 8-ft. wide, bull-nose-edged pedestal conference table with leaves, mfr's sugg. list $5,700, here $2,650; fax tables, mfr's sugg. list $350, here $175; many metal file cabinets in assorted sizes, from one 18-in. deep with 2 drawers, mfr's sugg. list $198, here $99, up to a 26-in.-deep 4-drawer cabinet, mfr's sugg. list $395, here $197.50; a number of metal desks with laminated tops and file-drawer pedestals, some 30 in. by 60 in., mfr's sugg. list $454, here $227. A.E., M.C., V.; checks accepted as deposits only (merchandise held until they clear); all sales final; everything sold as is; delivery additional. *William Weiss Interiors, Inc., 230 W. 38th St. (730-0033); Mon.–Fri. 8:30 a.m.–5:30 p.m.; while stock lasts.*

BASICS INSTINCT

THIS CLOTHING MANUFACTURER IS OFFERING spring and summer suits—most are in wool and tropical worsted—from English and Italian mills in sizes 36–50R, 36–46S, and 40–50L. Now every suit is $100 off, and every jacket is $50 off. For example, Italian-styled and traditional single- and double-breasted suits, were $429 and $439 respectively, now $329 and $339; jackets were $259, now $209; wool pleated slacks in waist sizes 30–44, were $79–$110, now $59–$90. A.E., M.C., V.; no checks; exchanges possible on unaltered merchandise; alterations additional. *Fenwick Clothes, Inc., 22 W. 19th St., fifth floor (243-1100); Mon.–Fri. 9 a.m.–5 p.m. and Sat. (in June only) till 4 p.m.; while stock lasts.*

COOL PORTER

PHONE FOR AN ENERGY-EFFICIENT AIR CONditioner (everything comes in factory-sealed cartons with manufacturers' warranty) at sale prices, such as a Friedrich wall or window SL 19 H30B, 19,000 Btu, 220-V, 9.5 energy-efficiency ratio, usually discounted here at $950, now $797; Emerson window unit 6DC53, 6,500 Btu, 115-V, 10.0 eer, usually $399 here, now $329; Amana 9P2MB window unit, 8,600 Btu, 115-V, 9.0 eer, usually $459 here, now $363; Fedders A3L14E2A wall or window unit, 14,000 Btu, 115-V, 10.0 eer, usually $605 here, now $489. Delivery usually within 24 hours, free to the five boroughs and Nassau County (delivery additional to Connecticut, Suffolk County, and New Jersey). Payment C.O.D. with certified check, money order, or cash only; all sales final. *Home Sales Enterprises/Dial-a-Discount, Inc. (718-241-3272 and 212-513-1513); Mon.–Fri. 9 a.m.–5 p.m.; through 7/5.*

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 6/16: *Wisecracks* (1991). #2—5/29–6/11: *The Proud Ones* (1953). #3—*Once Upon a Time in China.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Alien 3.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*The Waterdance.* #2—*Mediterraneo.* #3—*Night on Earth.* #4—*Proof.* #5—*Zentropa.* #6—*Pepi, Luci, Bom.*

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—5/22–6/7: *Frida Kahlo: A Ribbon Around a Bomb.* Opening 6/8: *The Lost Prophet.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Alien 3.* #2—*Alien 3.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 5/31–6/3: "John Cassavetes' Collection." 5/31–6/3: *A Woman Under the Influence* (1974). 5/31: *Faces* (1968). 6/1: *Shadows* (1960). 6/2: *The Killing of a Chinese Bookie* (1976). 6/3: *Opening Night* (1977). 6/4–6/14: "The New York International Festival of Lesbian & Gay Film." See Museum, Societies, ETC for details.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Basic Instinct.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 6/3: *Topaz* (1969); *Torn Curtain* (1966). 6/4: *Reds* (1981). 6/5–6: *Take the Money and Run* (1968); *Bananas* (1971). 6/7: *The Decameron* (1970); *The Canterbury Tales* (1971). 6/8: *L'Avventura* (1960); *L'Amore* (1947/48). 6/9: *Breaking Away* (1979); *American Flyers* (1985).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*The Favor, the Watch, and the Very Big Fish.* #2—*Incident at Oglala.* #3—*K2.* #4—*Thunderheart.* #5—*Poison Ivy.* #6—*Deep Cover.* #7—*Wayne's World.* Opening 6/5: *Patriot Games.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Sister Act.* #2—*Encino Man.* #3—*Cabeza de Vaca.* #4—*Lovers.* #5—*Toto le Heros.* #6—*Cold Heaven.* Opening 6/5: *Beautiful Dreamers.* #7—*Daughters of the Dust.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *The Fourth Animation Celebration.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Far and Away.* #2—*The Player.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Good Woman in Bankok.* Opening 6/5: *The Famine Within.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Silk Road.* #2—*Europa, Europa.* #3—*Raise the Red Lantern.* #4—*A Woman's Tale; A Midnight Clear.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*White Sands.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*Lethal Weapon 3.* #5—*Split Second.* #6—*Basic Instinct.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Alien 3.* #2—*Alien 3.* #3—*Far and Away.* #4—*Sister Act.* #5—*The Player.* #6—*The Player.* #7—*My Cousin Vinny.* #8—*Encino Man.* #9—*Far and Away.* Opening 6/5: *Patriot Games.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*A Midnight Clear.* #2—*Deep Cover.* #3—*White Men Can't Jump.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Playboys.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Alien 3.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Lethal Weapon 3.* #2—*Basic Instinct.* Opening 6/5: *Patriot Games.* #3—*Lethal Weapon 3.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Far and Away.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Sister Act.* #2—*Encino Man.* #3—*White Men Can't Jump.* #4—*Sister Act.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*White Men Can't Jump.* #2—*Split Second.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Sleepwalkers.* Opening 6/5: *Patriot Games.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*Basic Instinct.* #5—*Deep Cover.* #6—*Alien 3.* #7—*Alien 3.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Sister Act.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Beauty and the Beast.* **EMBASSY 3—***Wayne's World.* **EMBASSY 4—***Passed Away.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*City of Joy.* #2—*Ferngully: The Last Rainforest; Crisscross.* #3—*Beethoven.* #4—*Fried Green Tomatoes.* #5—*Diary of a Hitman.* #6—*My Cousin Vinny.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Sister Act.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Far and Away.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Mambo Kings.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*The Favor, the Watch, and the Very Big Fish.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Encino Man.* #2—*Incident at Oglala.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *K2.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Cold Heaven.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *A Midnight Clear.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *White Men Can't Jump.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Deep Cover.* #2—*Thunderheart.*

53. BARONET—Third Ave. at 59th St. (355-1663). *The Waterdance.*

CORONET—*Far and Away.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Where Angels Fear to Tread.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Sister Act.*

CINEMA II—*The Playboys.* Opening 6/5: *For Sasha.*

CINEMA THIRD AVE.—*Lovers.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Raise the Red Lantern.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Alien 3.* #2—*Alien 3.* #3—*Alien 3.* #4—*Poison Ivy.* #5—*Beethoven; Crisscross.* #6—*City of Joy.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Wayne's World.* #2—*Basic Instinct.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Player.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* Opening 6/5: *Patriot Games.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Casablanca.* Opening 6/5: *Beautiful Dreamers.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Wayne's World.* Opening 6/5: *Patriot Games.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Encino Man.* #2—*Sister Act.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Thunderheart.* #2—*Crisscross.* #3—*Lethal Weapon 3.* #4—*Basic Instinct.* #5—*Ferngully: The Last Rainforest; Sleepwalkers.* #6—*Lethal Weapon 3.* #7—*Lethal Weapon 3.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Far and Away.* #2—*Alien 3.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Encino Man.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Night on Earth.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Adjuster.* #2—*Delicatessen.* #3—*Adam's Rib.* Opening 6/5: *Monster in a Box.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Far and Away.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Player.* #2—*Basic Instinct.* #3—*Sister Act.* #4—*Lethal Weapon 3.* #5—*Lethal Weapon 3.* Opening 6/5: *Patriot Games.* #6—*Wayne's World.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Alien 3.* #2—*Alien 3.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Deep Cover.* #2—*My Cousin Vinny.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Alien 3.* #2—*Lethal Weapon 3.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 6/6–13: "Echoes of Discontent." 6/6: *Lying Buddha* (1991); *Cutting the Grief* (1990); *Itawis Woman* (1989); *Red* (1984); *Night Before the Strike* (1990); *Banjok-li* (1983–7); *Hero* (1992). 6/7: *Suffering and Struggle* (1990); *Urban Poor at the Edge of the Cliff* (1990); *Mendiola Massacre* (1987); *The Song Echoing Over the Ock-Po Bay* (1991); *Oh Yahweh* (1990); *Discarded Umbrellas* (1985); The Search for Colonel White (1989); *Lean* (1988); *Mother, Your Son* (1991).

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 6/5: "Essential Cinema: Hugo/Jordan/-Levitt/Maas." 6/5: "Essential Cinema: Peter Kubelka." 6/5: "Essential Cinema: Dimitri Kirsanoff." 6/6: "Essential Cinema: Charles Chaplin." 6/6: "Essential Cinema: Ken Jacobs." 6/6, 7: "Robert Huot: A Retrospective." 6/7: "Essential Cinema: Buster Keaton." 6/7: "Essential Cinema: George Landow."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 5/30–6/13: "From Vitagraph to Spike Lee: Brooklyn on Film." 6/6: *Fighting the Flames, Dreamland: An Attraction at Coney Island* (1904); *Hippodrome Races, Dreamland, Coney Island* (1905); *Coney Island at Night* (1905); *Rube and Mandy at Coney Island* (1903); *Vanished* (1991); *Coney* (1975); *The Little Fugitive* (1953). 6/7: *A Vitagraph Romance* (1912); *Little Nemo* (1911); *Cover Girl* (1944). 6/13: *Brooklyn Queens* (1990); *The Landlord* (1970).

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "Changing Japan: New Ways in a traditional Society." 6/8, 12: *For Kayako* (1984), dir. Kohei Oguri. 6/8, 12, 14: *World Apartment Horror* (1991), dir. Katsuhiro Otomo. 6/9, 14: *A Farewell to the Land* (1982), dir. Mitsuo Yanagimachi. 6/9: *Death by Hanging* (1968), dir. Nagisa Oshima. 6/10, 11, 13: *Extremely Personal Eros: Love Song* (1974), dir. Kazuo Hara. 6/10, 13: *Sumo Do, Sumo Don't* (1992), dir. Masayuki Suo. "Wind and Glacier Voices: The Native American Film and Media Celebration." 6/4, 5: *Doctor, Lawyer, Indian Chief* (1986), dir. Carol Geddes; *And Woman Wove It in a Basket* (1990), dir. Bushra Azzouz, Marlene Farnum, and Nettie Jackson Kuneki. 6/4, 7: *Navajo Talking Pictures* (1986), dir. Arlene Bowman; *Foster Child* (1986), dir. Gil Cardinal. 6/4: *Coyote Goes Underground* (1989), dir. Chuck Banner, Maggi Banner, and J. Leonard Coneha; *Going Inland/Nunaqpa* (1991), dir. Zacharias Kunuk. 6/6: *Return of the Country* (1984), dir. Bob Hicks; *Starting Fire With Gunpowder* (1991), dir. David Poisey and William Hansen. 6/6: *In the White Man's Image* (1992), dir. Christine Lesiak with Matthew L. Jones; *The Learning Path* (1991), dir. Loretta Todd. "Rebel in Reality: The World According to Stefan Jarl." 6/2, 3: *Good People* (1990). 6/1, 2: *The Threat* (1987). Special June Programs: A New York Premiere—6/1–3: *Painting the Town* (1992), dir. Andrew Behar. Movies for Kids—6/6: A performance by Matoaka Little Eagle and Powhatan Swift Eagle.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 6/9: *From the Pole to the Equator* (1986), dir. Yervant Gianikian and Angela Ricci Lucci.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 6/3: *Guy De Maupassant* (1982), dir. Michel Drach. 6/8–14: "The Films of Louis Malle." 6/8: *L'Inde Fantôme/Phantom India* (1969); *Ascenseur Pour L'Échafaud/Elevator to the Gallows/Frantic* (1957); *Les Amantes/The Lovers* (1958); *La Feu Follet/The Fires Within* (1963). 6/9: *Le Monde du Silence* (1956, no subtitles); *L'Inde Fantôme/Phantom India* (1969); *Viva Maria* (1965, no subtitles); *Zazie dans le Métro* (1959); *Vie Privée/A Very Private Affair* (1961).

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 5/29–6/11: *Pictures From a Revolution* (1991), dir. Susan Meiselas, Richard P. Rogers, and Alfred Guzzetti. 5/29–6/11: *Cousin Bobby* (1991), dir. Jonathan Demme. 6/5–18: *Effi Briest* (1974), dir. Rainer Werner Fassbinder.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 6/2–6: "The Films of Helen Levitt." 6/9–13: "The Exhibition of the Royal Art of Benin." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through May: "The Silk Road," a series documenting the historic route travelled by Marco Polo to link China with Europe. Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 6/5: "Film & Video by French Women (1980–90)." 6/6: "Chick Strand."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Seventy Years of Soviet Filmmaking." 6/4, 9: *Moscow in October* (1927). 6/9: *Okraina* (1933). 6/5, 7: *Earth* (1930). 6/6, 8: *China Express (Blue Express)* (1929). 6/6: *Old and New (The General Line)* (1929). 6/7: *The Road to Life* (1931). 6/8: *Fragment of an Empire* (1929). 6/9: White Bird, Black Markings (1971). "The Art and Technique of the American Television Commercial." 6/4: Director Scott Ridley presents a selection of his commercials. 6/5–9: American Television Commercials, 1991. What's Happening?—6/4: *Bali Beyond the Postcard* (1991), dir. Peggy Stern.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. Through 6/28: "Bob and Ray: The Salesmen."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 5/22–6/4: *Toto le Heros* (1991). 6/5–11: *Raise the Red Lantern* (1991). Cinema #2: 5/28–6/4: *Proof* (1992). 6/5–15: *The Waterdance* (1992).

NEW YORK INTERNATIONAL FESTIVAL OF LESBIAN AND GAY FILMS—8th St. Playhouse, 8th St. east of Sixth Ave. (674-6515). 6/4–14. Call for times. 6/4: *Flaming Ears* (1992), dir. Angela Hans Scheirl, Ursula Purrer, and Dietmar Schipek. 6/4: *The Subversive Years: Barbarella* (1968), dir. Roger Vadim. 6/5: *La Monja Alferez* (1987), dir. Javier Aguirre. 6/5: *Massillon* (1991), dir. William Jones. 6/5: *Which Is Scary* (1992), dir. Paula Gautier. 6/5: *Affengeil* (1990), dir. Rosa von Praunheim. 6/5: *The Subversive Years: Myra Breckenridge* (1970), dir. Michael Sarne. 6/5: "Rosebud: Britain's Best." Selected shorts from the UK.

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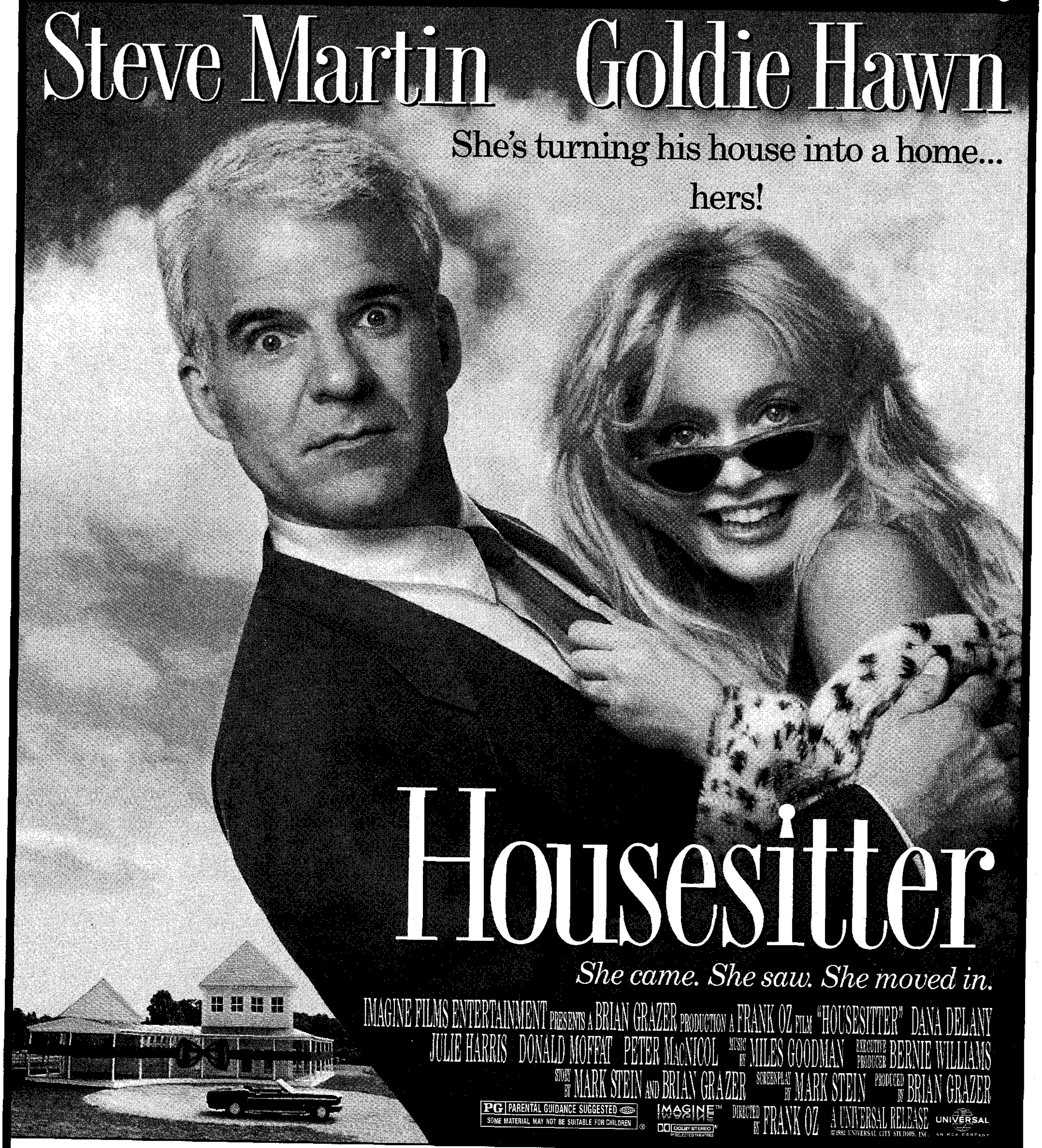
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"HOUSESITTER" OPENS NATIONWIDE JUNE 12TH

6/6: *Street Child* (1991), dir. Peter Kern. 6/6: "Tempted: Lesbian Shorts." 6/6: "Oh Grow Up!" 6/6: "Two by Constantine Giannaris." 6/6, 8: *Twin Bracelets* (1990), dir. Huang Yu-Shan. 6/6: *Desperate* (1991), dir. Rico Martinez; *Backyard Movie* (1991), dir. Bruce Weber. 6/7: *Oranges Are Not the Only Fruit* (1989), dir. Beeban Kidron; *Rosebud* (1991), dir. Cheryl Farting. 6/7: *The Holy Bunch* (1991), dir. Heinz Emigholz. 6/7: *Time Off* (1990), dir. Eytan Fox; *To Play or to Die* (1991), dir. Frank Krom. 6/7: *La Monja Alferez* (1987), dir. Javier Aguirre. 6/7: *Street Child* (1991), dir. Peter Kern. 6/8: *Via Appia* (1990), dir. Jochen Hick; *Let's Go Back to My Apartment for Some Sex* (1991), dir. Rosemarie Troche; *A Queer Love Poem* (1991), dir. Uzi Parnes. 6/8: "Turn On & Tune In: Lesbian TV." 6/8: *American Fabulous* (1991), dir. Reno Dakota. 6/9: "Slap Rap: Gay Men Shorts." 6/9: "The Body in Question." 6/9: *Color Adjustment* (1992), dir. Marlon Riggs.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Viewpoint: A Gay/Lesbian Mosaic." 6/4: *Army of Lovers or Revolt of the Perverts* (1978). "Fact in Fiction." 6/9: *Chan Is Missing* (1981), dir. Wayne Wang.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. Through 6/6: "Do Svidanya Soviet Film." 6/6: *Stalker* (1979).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 5/5: "Terry Berkowitz: A Rock and a Hard Place."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Lethal Weapon 3*. #2—*Beethoven*. #3—*Alien 3*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Alien 3*. #2—*Lethal Weapon 3*. #3—*Sister Act; Terminal Bliss*. #4—*Encino Man*. #5—*Far and Away*. #6—*Basic Instinct*. #7—*Deep Cover*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Lethal Weapon 3*. #2—*Terminal Bliss*. Beg. 6/5: *Class Act*. #3—*Encino Man*. #4—*Alien 3*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Beethoven; Alien 3*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Alien 3*. #4—*Alien 3*.

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Lethal Weapon 3*.#2—*Ferngully: The Last Rainforest; Deep Cover*. #3—*Alien 3*. #4—*Beethoven; White Men Can't Jump*. #5—*Basic Instinct*. #6—*Lethal Weapon 3*. #7—*Sister Act*. #8—*Encino Man*. #9—*Far and Away*. #10—*Alien 3*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Sleepwalkers*. #2—*Encino Man*. #3—*My Cousin Vinny*. #4—*Far and Away*. #5—*Beauty and the Beast; Split Second*. #6—*Alien 3*. #7—*Lethal Weapon 3*. #8—*Alien 3*. #9—*Basic Instinct*. #10—*Lethal Weapon 3*. #11—*Beethoven*. #12—*Sister Act; Ferngully: The Last Rainforest; White Men Can't Jump*. #13—*Deep Cover*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Encino Man*. #4—*My Cousin Vinny*. #5—*Far and Away*. #6—*Far and Away*. #7—*Basic Instinct*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Sister Act*. #2—*Mediterraneo*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Alien 3*. #2—*Encino Man*. #3—*Lethal Weapon 3*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Howards End*. #2—*Lethal Weapon 3*. #3—*The Player; Ferngully: The Last Rainforest*. #4—*Alien 3*. #5—*Far and Away*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Lethal Weapon 3*. #2—*Alien 3*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Alien 3*. #2—*Alien 3*. #3—*Sister Act*. #4—*The Playboys*. #5—*Beethoven; White Men Can't Jump*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Sister Act*. #2—*Lethal Weapon 3*. #3—*Alien 3*. #4—*Alien 3*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Alien 3*. #2—*Alien 3*. #3—*Encino Man*. #4—*My Cousin Vinny; White Men Can't Jump*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Lethal Weapon 3*. #2—*Far and Away*. #3—*Sister Act*. #4—*Lethal Weapon 3*. #5—*Beethoven; Basic Instinct*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Sister Act*. #2—*Basic Instinct*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Encino Man*. #2—*Sister Act*. #3—*Basic Instinct*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Far and Away*. #2—*Alien 3*. #3—*Lethal Weapon 3*. #4—*Ferngully: The Last Rainforest; My Cousin Vinny*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Sister Act*. #2—*Alien 3*. #3—*Alien 3*. #4—*Lethal Weapon 3*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Alien 3*. #2—*Alien 3*. #3—*Encino Man*. #4—*My Cousin Vinny*. #5—*Far and Away*. #6—*Lethal Weapon 3*. #7—*Lethal Weapon 3*. #8—*Sister Act*. #9—Through 6/4: *Basic Instinct*. Beg. 6/5: *Patriot Games*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Encino Man*. #2—*Lethal Weapon 3*. #3—*Alien 3*. #4—*Sister Act*. #5—*Alien 3; Basic Instinct*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Lethal Weapon 3*. #2—*Sister Act*. #3—*Alien 3*. #4—*Sister Act*. #5—*Alien 3*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Alien 3*. #2—*Alien 3*. #3—*Lethal Weapon 3*. #4—*Lethal Weapon 3*. #5—Through 6/4: *City of Joy*. Beg. 6/5: *Class Act*. #6—*Encino Man*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Mediterraneo*. #2—*Encino Man*. Beg. 6/5: *For Sasha*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Far and Away*. #2—Through 6/4: *Basic Instinct*. Beg. 6/5: *Patriot Games*. #3—*Sister Act*. #4—*My Cousin Vinny*.

303. CORONA—PLAZA—(639-7722). #1—*Alien 3; Lethal Weapon 3*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Alien 3*. #2—*Alien 3*. #3—*Lethal Weapon 3*. #4—Through 6/4: *Lethal Weapon 3*. Beg. 6/5: *Patriot Games*. #5—*Far and Away*. #6—*Encino Man*. #7—*Sister Act*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Encino Man*. #2—*Crisscross*. #3—*Deep Cover*. #4—*Sister Act*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Alien 3*. #2—*Lethal Weapon 3*. #3—*Sister Act*. #4—*Europa, Europa*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Alien 3*. #2—*Alien 3*. #3—*Lethal Weapon 3*. #4—Through 6/4: *Lethal Weapon 3*. Beg. 6/5: *Class Act*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Sister Act*. #2—*My Cousin Vinny*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Encino Man*. #2—*Howards End*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Alien 3*. #2—Through 6/4: *The Playboys*. Beg. 6/5: *Class Act*. #3—*Alien 3*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Mediterraneo*. #2—*Far and Away*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Player*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Basic Instinct*. #4—*My Cousin Vinny; Ferngully: The Last Rainforest*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Beethoven; Deep Cover*. #4—*Lethal Weapon 3*. #5—*Sister Act*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Alien 3*. #2—*Alien 3*. #3—*Far and Away*. #4—*Basic Instinct*. #5—*My Cousin Vinny*. #6—*The Player*. #7—*The Playboys*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Alien 3*. #2—*Alien 3*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Lethal Weapon 3*. #2—*Encino Man*. #3—*Sister Act*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Alien 3*. #2—Through 6/4: *Alien 3*. Beg. 6/5: *Class Act*. #3—*Far and Away*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Encino Man*. #4—*Sister Act*. #5—*Ferngully: The Last Rainforest; My Cousin Vinny*. #6—Through 6/4: *Terminal Bliss*. Beg. 6/5: *Patriot Games*. #7—*Basic Instinct*.

320. REGO PARK—DRAKE—(457-4002).*Beethoven; White Men Can't Jump*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Mediterraneo*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Alien 3*. #2—*Encino Man*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*My Cousin Vinny; Ferngully: The Last Rainforest*. #2—*Encino Man*.

401. NEW DORP—HYLAN—(351-6601). #1—*Alien 3*. #2—*Sister Act*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Alien 3*. #4—*Alien 3*. #5—*Encino Man*. #6—*Sister Act*. #7—*Far and Away*. #8—*Basic Instinct*. #9—*My Cousin Vinny*. #10—Through 6/4: *Sister Act*. Beg. 6/5: *Patriot Games*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Alien 3*. #2—*Ferngully: The Last Rainforest; My Cousin Vinny*.

501. BELLMORE—MOVIES—(783-7200). *Sister Act*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Lethal Weapon 3*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—Through 6/4: *My Cousin Vinny*. Beg. 6/5: *Class Act*. #4—*Alien 3*. #5—*Alien 3*. #6—*Far and Away*.

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504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Alien 3.* #2—*Sister Act.* #3—*Beethoven; My Cousin Vinny.* #4—*Encino Man.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Lethal Weapon 3.* #2—*Far and Away.* #3—*Lethal Weapon 3.* #4—*Sister Act.* #5—*Alien 3.* #6—*Alien 3.* #7—*The Player.* #8—*Encino Man.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Player.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*My Cousin Vinny.* #5—*Alien 3.* #6—*Encino Man.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Lethal Weapon 3.* #2—*Far and Away.* #3—Through 6/4: *City of Joy.* Beg. 6/5: *Class Act.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*My Cousin Vinny; Beethoven.* #2—*Encino Man.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Beethoven; Deep Cover.* #2—*Sister Act.* #3—*Alien 3.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Rock-A-Doodle; Hook; Ladybugs; Beethoven; The Playboys; Ferngully: The Last Rainforest.* #2—*Stop! Or My Mom Will Shoot; The Cutting Edge; Mediterraneo; Beauty and the Beast.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Encino Man.* #2—*Basic Instinct.* #3—*Howards End.* #4—*Wayne's World.* #5—*Sister Act.* #6—*The Player.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Encino Man.* #2—*Alien 3.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Howards End.* #2—*Alien 3.* #3—Through 6/4: *Alien 3.* Beg. 6/5: *Class Act.* #4—*Sister Act.* #5—*My Cousin Vinny.* #6—*The Player.*

515. MALVERNE—TWIN—(599-6966). #1—*Beethoven; Beauty and the Beast.* #2—*Mediterraneo; Fried Green Tomatoes.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 6/4: *Basic Instinct.* Beg. 6/5: *Patriot Games.* #2—Through 6/4: *Alien 3.* Beg. 6/5: *Patriot Games.* #3—*Alien 3.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Far and Away.* #6—*Encino Man.* #7—*Sister Act.* #8—Through 6/4: *Ferngully: The Last Rainforest; My Cousin Vinny.* Beg. 6/5: *Patriot Games.* #9—Through 6/4: *Basic Instinct.* Beg. 6/5: *Class Act.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Lethal Weapon 3.* #2—*Encino Man.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Ferngully: The Last Rainforest; Mediterraneo.* #2—**Delicatessen;** *Beethoven.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Lethal Weapon 3.* #2—*A Midnight Clear.* #3—*My Cousin Vinny; Rock-A-Doodle.* #4—*Beethoven; White Men Can't Jump.* #5—*Wayne's World; Terminal Bliss.* #6—*Mediterraneo.* #7—*Lethal Weapon 3.* Beg. 6/5: *For Sasha.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Far and Away.* #2—*The Player.* #3—*Sister Act.* #4—*The Playboys.* #5—*Howards End.* #6—*Encino Man.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Far and Away.* #2—*Basic Instinct.* #3—*Encino Man.* #4—*Encino Man.* #5—*The Playboys.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Sister Act.* #2—*Encino Man.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Far and Away.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Alien 3.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White Men Can't Jump.* #2—*Mississippi Masala; Beethoven.* #3—*Basic Instinct.* #4—*Sister Act.* #5—*Rock-A-Doodle; My Cousin Vinny.* #6—*Alien 3.* #7—*Sleepwalkers.* #8—*Encino Man.* #9—*Deep Cover.* #10—*Lethal Weapon 3.* #11—*Alien 3.* #12—*Deep Cover; Ferngully: The Last Rainforest.* #13—*Beauty and the Beast; Terminal Bliss.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Lethal Weapon 3.* #2—Through 6/4: *Encino Man.* Beg. 6/5: *Patriot Games.* #3—*Alien 3.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Far and Away.* #2—*The Cutting Edge.* #3—*The Player.* #4—*City of Joy.* #5—*Wayne's World.* #6—*The Playboys.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Raise the Red Lantern.* #2—*Howards End.* Beg. 6/5: *Patriot Games.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—*My Cousin Vinny.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Player.* #2—*Sister Act.* #3—*Far and Away; Beethoven; Encino Man; Mediterraneo.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Wayne's World.* #2—*Basic Instinct.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Far and Away.* #2—*Wayne's World.* #3—*Beauty and the Beast; Lethal Weapon 3.* #4—*The Playboys.* #5—*Alien 3.* #6—*Ferngully: The Last Rainforest; Terminal Bliss.* #7—*Lethal Weapon 3.* #8—*The Cutting Edge; Beethoven.* #9—*My Cousin Vinny.* #10—*Encino Man.* #11—*Basic Instinct.* #12—*The Player.* #13—*Sister Act; Alien 3.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Alien 3.* #2—*The Playboys.* #3—*Sister Act.* #4—*City of Joy; Beethoven.* #5—*Basic Instinct.* #6—*Encino Man.* #7—*Far and Away.* #8—*My Cousin Vinny.* #9—*Lethal Weapon 3.* #10—*Alien 3.* #11—*Deep Cover; Ferngully; White Men Can't Jump.* #12—*The Player; Beauty and the Beast; Wayne's World.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Encino Man.* #6—*Sister Act.* #7—*Far and Away.* #8—*My Cousin Vinny.* #9—Through 6/4: *Basic Instinct.* Beg. 6/5: *Class Act.* #10—Through 6/4: *Wayne's World; Terminal Bliss.* Beg. 6/5: *Patriot Games.*

611. CORAM—PINE—(698-6442). #1—*Sister Act.* #2—*Ferngully: The Last Rainforest; My Cousin Vinny.* #3—*Beethoven.* #4—*Encino Man.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*Alien 3.* #4—*Howards End.* #5—Through 6/4: *Far and Away.* Beg. 6/5: *Patriot Games.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Sister Act.* #2—*Encino Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Alien 3.* #2—*Lethal Weapon 3.* #3—*My Cousin Vinny.* #4—*The Player.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Far and Away.*

618. ISLIP—ISLIP—(581-5200). #1—*Far and Away.* #2—*Alien 3.* #3—*Basic Instinct.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Alien 3.* #2—*Alien 3.* #3—*Encino Man.* #4—*My Cousin Vinny.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 6/4: *Beauty and the Beast; Thunderheart.* Beg. 6/5: *Fried Green Tomatoes.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Encino Man.* #2—*My Cousin Vinny.* #3—*Lethal Weapon 3.* #4—*Far and Away.* #5—*Alien 3.* #6—*The Cutting Edge.* #7—*Basic Instinct.* #8—*City of Joy; Beethoven.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 6/4: *Thunderheart; Beauty & the Beast.* Beg. 6/5: *Fried Green Tomatoes.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Sister Act.* #2—*Sister Act.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.* #5—*Alien 3.* #6—*Alien 3.* #7—*Encino Man.* #8—*Far and Away.* #9—*Basic Instinct.* #10—*My Cousin Vinny.* #11—Through 6/4: *The Player.* Beg. 6/5: *Class Act.* #12—Through 6/4: *Wayne's World.* Beg. 6/5: *Patriot Games.* #13—Through 6/4: *Beethoven; Terminal Bliss.* Beg. 6/5: *Patriot Games.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Mediterraneo.* #2—*Lethal Weapon 3.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *American Dream; Othello; High Heels.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*Alien 3.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 6/4: *Thunderheart; Beauty & the Beast.* Beg. 6/5: *Fried Green Tomatoes.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Encino Man.* #2—*Alien 3.* #3—Through 6/4: *Mediterraneo.* Beg. 6/5: *Far and Away.* #4—*The Player.* #5—Through 6/4: *My Cousin Vinny.* Beg. 6/5: *Class Act.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Lethal Weapon 3.* #2—*Basic Instinct.* #3—*Sister Act.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Encino Man.* #2—*Sister Act.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Player.* #2—*Sister Act.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Lethal Weapon 3.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Mediterraneo.* #2—*Sister Act.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*My Cousin Vinny.* #2—*Far and Away.* #3—*Wayne's World.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mediterraneo.* #2—*Sister Act.*

704. HARRISON—CINEMA—(835-9800). *Thunderheart.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Alien 3.* #2—*Far and Away.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Alien 3.* #2—*Sister Act.* #3—*Basic Instinct.* #4—*The Player.* #5—*Encino Man.* #6—*Beethoven; My Cousin Vinny.* #7—*Alien 3.* #8—*Lethal Weapon 3.* #9—*Far and Away.* #10—*Lethal Weapon 3.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Lethal Weapon 3.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Alien 3.* #2—*Alien 3.* #3—*My Cousin Vinny.* #4—*Basic Instinct.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Lethal Weapon 3.* #2—*Delicatessen.* #3—*Encino Man.* #4—*Far and Away.* #5—*Alien 3.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Encino Man.* #2—*Terminal Bliss.* #3—*Alien 3.* #4—*Lethal Weapon 3.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Wayne's World.* #2—*Basic Instinct.* #3—*Beethoven; Sister Act.* #4—*White Men Can't Jump.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Basic Instinct.*

718. RYE—RYE RIDGE—(939-8177). #1—*Far and Away.* #2—*Encino Man.*

719. SCARSDALE—FINE ARTS—(723-6699). *Howards End.*

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722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Encino Man.* #2—*The Player.* #3—*Sister Act.* #4—*The Playboys.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Lethal Weapon 3.* #2—Through 6/4: *Lethal Weapon 3.* Beg. 6/5: *Patriot Games.* #3—Through 6/4: *Basic Instinct.* Beg. 6/5: *Class Act.* #4—*Alien 3.* #5—Through 6/4: *Alien 3.* Beg. 6/5: *Lethal Weapon 3.* #6—Through 6/4: *Lethal Weapon 3.* Beg. 6/5: *Patriot Games.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Alien 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Far and Away.* #5—*Lethal Weapon 3.* #6—*Encino Man.* #7—*My Cousin Vinny.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Howards End.* #2—*Beethoven; Thunderheart.* #3—*The Player.* #4—*The Playboys.* #5—*Encino Man.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Far and Away.* #2—*Encino Man.* #3—*Sister Act.* #4—*The Player.* #5—*My Cousin Vinny.* #6—*Beethoven; Ferngully: The Last Rainforest.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Lethal Weapon 3.* #2—*Alien 3.*

757. NYACK—CINEMA EAST—(358-6631). *Alien 3.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Encino Man.* #2—*My Cousin Vinny; Rock-A-Doodle.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Lethal Weapon 3.*

762. SPRING VALLEY—CINEMA 59—(425-1132). #1—*The Babe; Fried Green Tomatoes.* #2—*Ferngully: The Last Rainforest; Beauty & the Beast.*

764. LAFAYETTE—(357-6030). *Sister Act.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Far and Away.* #2—*Beethoven.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Ferngully: The Last Rainforest; The Playboys.* #2—*The Player.* #3—*Basic Instinct.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Alien 3.* #2—*Sister Act.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Lethal Weapon 3.* #2—*Encino Man.* #3—*K2; My Cousin Vinny.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Basic Instinct.* #2—*Beethoven.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Playboys.* #2—*Far and Away.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Howards End.* #2—*Mediterraneo.* #3—*Ferngully: The Last Rainforest; The Player.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Lethal Weapon 3.* #2—*Encino Man.*

810. NORWALK—CINEMA—(838-4504). #1—*Alien 3.* #2—*Lethal Weapon 3.*

813. SOUTH NORWALK—SONO—(866-9202). 5/29–6/4: *Where Angels Fear to Tread.* 6/2–4: *Meeting Venus.* 6/5–8: *Voyager.* 6/9–11: *35Up.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Alien 3.* #2—*Alien 3.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Lethal Weapon 3.* #2—*Sister Act.* #3—*My Cousin Vinny.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct.* #2—*Encino Man.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Alien 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.* #5—*Basic Instinct; Beethoven.* #6—*Encino Man.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Encino Man.* #2—*Alien 3.* #3—*Lethal Weapon 3.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Player.* #2—*Howards End.* #3—*Mediterraneo.* #4—*Encino Man.*

821. WESTPORT—POST—(227-0500). *Far and Away.*

822. WILTON—CINEMA—(762-5678). *Sister Act.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Wayne's World; Beethoven; My Cousin Vinny.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—Closed.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.* #4—*Alien 3.* #5—*Alien 3.* #6—*Alien 3.* #7—*Far and Away.* #8—*Encino Man.* #9—*Sister Act.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Far and Away.* #2—*Encino Man.* #3—*Sister Act.* #4—*Beethoven; Sleepwalkers.* #5—*Crisscross.* #6—*Deep Cover.* #7—*The Player.* #8—*Wayne's World.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Alien 3.* #2—*Alien 3.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Lethal Weapon 3.* #6—*Lethal Weapon 3.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Basic Instinct.* #2—*A Midnight Clear.* #3—*Ferngully; Thunderheart.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Crisscross; Beethoven.* #2—*Split Second; Thunderheart.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Basic Instinct.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Lethal Weapon 3.* #2—*Alien 3.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Lethal Weapon 3.* #2—*Encino Man.* #3—*Basic Instinct; City of Joy.* #4—*White Men Can't Jump; The Player.* #5—*Ferngully: The Last Rainforest; Beauty & the Beast.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Player.* #2—*Far and Away.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Far and Away.* #2—*The Playboys.* #3—*Sister Act; Beethoven.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Deep Cover; White Men Can't Jump.* #2—*The Babe; Ferngully; Rock-A-Doodle.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct.* #2—*Lethal Weapon 3.* #3—*White Men Can't Jump.* #4—*Alien 3.* #5—*Sister Act.* #6—*Deep Cover.* #7—*Encino Man.* #8—*Far and Away.* #9—*Alien 3.* #10—*Sleepwalkers; Ferngully: The Last Rainforest.* #11—*Beethoven; My Cousin Vinny.* #12—*Lethal Weapon 3.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Alien 3.* #2—*My Cousin Vinny.* #3—*Alien 3.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Lethal Weapon 3.* #2—*Alien 3.* #3—*Lethal Weapon 3.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Encino Man.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Playboys.* #2—*Far and Away.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Lethal Weapon 3.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*Alien 3; Sister Act.* #5—*Beethoven.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Alien 3.* #4—*Alien 3.* #5—*Encino Man.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Howards End.*

936. UNION—UNION—(686-4373). #1—*Alien 3.* #2—*My Cousin Vinny.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Alien 3.* #2—*Basic Instinct.* #3—*My Cousin Vinny.*

938. WESTFIELD—TWIN—(654-4720). #1—*Sister Act.* #2—*Encino Man.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Sister Act.* #4—*Basic Instinct.* #5—*Encino Man.*

951. CLOSTER—CLOSTER—(768-8800). *Far and Away.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Lethal Weapon 3.* #2—*Wayne's World.* #3—*Beethoven; My Cousin Vinny.* #4—*Encino Man.*

953. EMERSON—QUAD—(261-1000). #1—*Encino Man.* #2—*The Playboys.* #3—*My Cousin Vinny.* #4—*Mediterraneo; Beethoven; Ferngully: The Last Rainforest.*

959. PARAMUS—CINEMA 35—(845-5070). *Beauty and the Beast; A Midnight Clear.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Far and Away.* #2—*Sister Act.* #3—*The Player.* #4—*My Cousin Vinny; Beethoven.* #5—*Howards End.* #6—*Alien 3.* #7—*Alien 3.* #8—*White Men Can't Jump.* #9—*Basic Instinct.* #10—*Encino Man.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Far and Away.* #2—*Lethal Weapon 3.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Alien 3.* #2—*Alien 3.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Crisscross.* #6—*Sister Act.* #7—*The Player.* #8—*Encino Man.* #9—*Far and Away.* #10—*Lethal Weapon 3.* #11—*Howards End.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*My Cousin Vinny; Mediterraneo; Ferngully: The Last Rainforest.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Alien 3.* #2—*Alien 3.* #3—*My Cousin Vinny.* #4—*The Player.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Sleepwalkers; Beauty and the Beast.* #2—*Thunderheart; The Hand That Rocks the Cradle.* #3—*The Babe; City of Joy; Rock-A-Doodle.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Howards End.* #2—*Alien 3.* #3—*Alien 3.* #4—*My Cousin Vinny.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Sister Act.* #2—*Far and Away.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*Alien 3.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ADAM'S RIB—(1 hr. 27 min.; 1992) Three generations of women squeeze busy lives into a single cramped Moscow apartment. Director Vyacheslav Krishtofovich chronicles the complicated lives of a middle-aged museum guide, her two daughters, a bedridden but still feisty grandmother, and the steady stream of men that intrude upon them. NR. **81**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. With Elias Koteas and Arsinée Khanjian. R. **81**

ALIEN 3—(2 hrs. 18 min.; 1992) In the third installment of this science-fiction series, Sigourney Weaver is stranded on a remote prison planet inhabited by unarmed ex-convicts when the alien once again rears its ugly head. Dir. by David Fincher. R. **2, 5, 19, 22, 33, 59, 68, 87, 91, 150, 152, 155, 156, 157, 158, 160, 204, 206, 208, 210, 211, 213, 217, 218, 219, 220, 222, 300, 303, 304, 306, 307, 310, 315, 316, 318, 322, 401, 406, 500, 503, 504, 505, 506, 510, 513, 514, 516, 517, 528, 530, 532, 600, 606, 608, 610, 612, 616, 618, 619, 621, 625, 632, 634, 705, 706, 708, 709, 714, 723, 724, 756, 757, 802, 810, 815, 818, 819, 900, 902, 905, 911, 919, 920, 922, 933, 934, 936, 937, 961, 965, 967, 970, 972**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **7, 18, 24, 33, 60, 67, 85, 152, 158, 160, 200, 214, 215, 216, 219, 220, 302, 313, 315, 319, 406, 512, 516, 517, 524, 530, 603, 606, 608, 610, 618, 621, 625, 635, 706, 708, 715, 716, 723, 801, 805, 817, 818, 905, 906, 910, 912, 919, 933, 937, 950, 961, 965, 972**

BEAUTIFUL DREAMERS—(1 hr. 47 min.; 1992) In 1880, a small-town doctor from Ontario met Walt Whitman and invited him to visit the town and asylum where the doctor lived and worked. First-time director/screenwriter John Kent explores the lore surrounding this historic visit to his own hometown. PG. **10, 64**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **36, 160, 511, 530, 606, 608, 620, 623, 633, 762, 912, 959, 969**

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **38, 59, 150, 156, 158, 160, 210, 214, 220, 314, 320, 504, 509, 510, 511, 515, 521, 522, 530, 601, 606, 608, 611, 621, 625, 706, 715, 753, 755, 800, 805, 818, 900, 904, 908, 917, 919, 933, 952, 953, 961**

CABEZA DE VACA—(1 hr. 51 min.; 1992) Reviewed in this issue. R. **10**

CITY OF JOY—(2 hrs. 14 min.; 1992) Has Patrick Swayze ever been to a doctor? Has he even seen one? If there was ever a profession that introduced sobriety and weight to a man's movements, medicine is it, yet Swayze plays a doctor who loses his belief in himself and then finds it again—in Calcutta, taking care of the poor—and he rushes about wildly, as if he had never left the ballet stage, and tosses his head like a stallion in a corral. Roland Joffé directed with an infallible instinct for the high-minded cliché, and Pauline Collins, in an immaculately phony performance, plays a dedicated woman who introduces Swayze to the satisfactions of altruism. Some of the Indian actors are great, and Calcutta, as a cinematic background, is impressively and frighteningly packed and squalid, but the movie is hopeless. (4/27/92) PG–17. **38, 59, 300, 321, 507, 533, 608, 621, 912, 969**

CLASS ACT—(1 hr. 38 min.; 1992) The popular rap duo Kid 'n Play (Christopher Reid and Christopher Martin) are back, this time portraying two high-school seniors in a comedy about mistaken identity. Directed by Randall Miller. PG-13. **155, 300, 307, 310, 318, 503, 507, 514, 517, 610, 625, 634, 723**

COLD HEAVEN—(1 hr. 43 min.; 1992) Marie and Alex, an unhappily married couple, teeter on the brink of divorce. But before Marie has a chance to leave her husband, he is killed in a mysterious boating accident. Then Alex's body disappears from the morgue, Marie is haunted by visions and bad dreams, and a web of intrigue unfolds. With Theresa Russell, James Russo, Talia Shire, and Mark Harmon. Directed by Nicolas Roeg. R. **10, 46**

CRISSCROSS—(1 hr. 40 min.; 1992) Goldie Hawn stars as a single mom trying to raise her twelve-year-old son at a ramshackle hotel in the Florida Keys. Abandoned by her husband, a traumatized Vietnam vet, Tracy plans for the future, while her son yearns for the family years of yore. With Keith Carradine and David Arnott. R. **38, 59, 67, 305, 904, 965**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ **DEEP COVER**—(1 hr. 52 min.; 1992) The story isn't especially plausible, but writers Henry Bean and Michael Tolkin are shrewd about such things as power relations among assorted South American, black, and white thugs of the underworld, and they appear to share the refreshing idea that the audience for a violent urban thriller need not be put off by intelligence or even literacy. The excellent Larry Fishburne stars as a sternly moral cop who goes undercover in the Los Angeles drug business, becoming partners with Jeff Goldblum, an intellectual lawyer attracted to the excitements of the criminal life. Goldblum uses his solemn self-absorption to bring out the amazement of a middle-class man's acceptance of the ruthless rules of crime. And director Bill Duke not only is attuned to the bitter wit of the screenplay but appears to be working out the elements of a distinctive style. In all, the liveliest and smartest of the recent thrillers. (5/4/92) R. **9, 20, 33, 52, 89, 152, 158, 160, 305, 314, 510, 530, 530, 608, 904, 918, 919**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **81, 709**

DIARY OF A HITMAN—(1 hr. 30 min.; 1992) Before retiring from the underworld, a world-weary hitman agrees to take on one last assignment. With Forest Whitaker, Sherilyn Fenn, and Sharon Stone. Directed by Roy London. R. **38**

ENCINO MAN—(1 hr. 38 min.; 1992) The social life of two high-school geeks takes a turn for the cool when they discover a prehistoric caveman buried in their backyard. With Sean Astin and Pauly Shore. Directed by Les Mayfield. PG. **10, 19, 26, 44, 66, 79, 152, 155, 158, 160, 200, 204, 213, 216, 219, 220, 300, 301, 304, 305, 309, 317, 319, 322, 400, 406, 504, 505, 506, 509, 512, 513, 517, 520, 523, 524, 524, 526, 530, 532, 601, 606, 608, 610, 611, 613, 619, 621, 625, 634, 636, 706, 709, 714, 718, 722, 724, 753, 755, 759, 803, 809, 817, 818, 819, 820, 902, 904, 912, 919, 930, 934, 938, 950, 952, 953, 961, 965**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 306, 321**

THE FAMINE WITHIN—(1 hr. 30 min.; 1990) An in-depth look by filmmaker Katherine Gilday at the obsessive relationship that women have with their bodies, including interviews with models, therapists, fitness experts, and others. Followed by *We're Talking Vulva* (5 min.; 1990), a musical celebration of the female genitalia produced and directed by Tracy Traeger and Shawna Dempsey. NR. **13**

FAR AND AWAY—(2 hrs. 18 min.; 1992) The new Ron Howard film is boisterous and noisy American stuff, a violent pop epic about Irish immigration 100 years ago. The movie is fun yet crude and obvious, and it's been shot in a visual style one can only call fruity. Tom Cruise, the bellicose son of a poor tenant farmer in Western Ireland, runs away to America with the aristocratic landlord's daughter (Nicole Kidman), who's also running away. She calls him "boy" and refuses to regard him as her social equal. Yet she's attracted. On the one hand, Howard, a good-humored director, has an affectionate, teasing view of human nature. *Far and Away* doesn't take itself seriously (the inflation is visual, not thematic). On the other hand, nothing in it is remotely convincing at the physical level. Instinctively, Howard pushes everything into exuberant overstatement. He may be playing up the rawness of American experience, but he has little feeling of reality except as a kind of referent—as décor. Yet *Far and Away* is going to be a hit, and deservedly so, because the stars work together. Tom Cruise is not an interesting actor and probably never will be, but he's not a self-satisfied actor either. Working with his wife, Nicole Kidman, may have brought out this engagingly unspoiled side in Cruise. Kidman is extremely entertaining. Her acting is rudimentary, but she has great instincts—so broad and secure a sense of how to play a proper but lustful Irish lady that the role should make her a popular star. The movie is a touch not only of the Old Sod but of Old Hollywood. Cruise and Kidman keep looking at each other, hungrily, and the plot keeps delaying the moment of their falling into each other's arms. As a crowd pleaser, Ron Howard has no shame. (5/25/92) PG-13. **12, 19, 19, 25, 41, 53, 68, 83, 152, 158, 160, 200, 200, 206, 214, 217, 219, 302, 304, 311, 315, 318, 406, 503, 505, 507, 517, 523, 524, 527, 533, 601, 606, 608, 610, 612, 617, 618, 621, 625, 634, 702, 705, 706, 709, 718, 724, 755, 800, 807, 821, 902, 904, 916, 917, 919, 931, 951, 961, 964, 965, 971**

THE FAVOR, THE WATCH, AND THE VERY BIG FISH—(1 hr. 29 min.; 1992) An eccentric comedy about a devotional photographer searching for the perfect model to pose as Christ on the Cross. Written and directed by Ben Lewin. With Bob Hoskins, Jeff Goldblum, and Natasha Richardson. R. **9, 43**

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Robin Williams, and Grace Zabriskie. G. **38, 67, 158, 160, 206, 217, 313, 319, 400, 500, 511, 517, 521, 530, 606, 608, 611, 755, 762, 801, 808, 906, 912, 918, 919, 953, 966**

FOR SASHA—(1 hr. 50 min.; 1992) In French with English subtitles. A former professor emigrates with a former student—now his lover—to Israel, giving up everything to live on a kibbutz. But a visit from three friends and the sudden outbreak of the Six Day War forces the couple to reevaluate their choices. NR. **55, 301, 522**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **38, 620, 623, 633, 762**

THE GOOD WOMAN OF BANGKOK—(1 hr. 22 min.; 1992) Australian filmmaker Dennis O'Rourke explores the life of a young prostitute in Thailand in an austere documentary that mixes fact with fiction. NR. **13**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 206, 309, 512, 514, 523, 534, 612, 719, 753, 808, 820, 935, 961, 965, 970**

INCIDENT AT OGLALA—(1 hr. 30 min. 1992) On June 24, 1975, a shoot-out on the Pine Ridge Indian Reservation left two FBI agents dead. Director Michael Apted chronicles the events leading up to the conflict and the relentless prosecution of a Native American activist afterward. Narrated by Robert Redford. PG. **9, 44**

K2—(1 hr. 44 min.; 1992) Michael Biehn and Matt Craven co-star as a brash young lawyer and a brainy research physicist who share a passion for mountain climbing. Together, they set out to conquer the world's most difficult peak, K2. Directed by Franc Roddam. R. **9, 45, 803**

LETHAL WEAPON 3—(1 hr. 58 min.; 1992) Pathetic. People are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. One appreciates Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off; producer Joel Silver and director Richard Donner just don't get it. The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. It's not enough to say, as we seem to say every June, "The idiot season has begun." Every season is the idiot season for a film industry that relentlessly sells violence as a meaningless turn-on. With ex-model Rene Russo as a cop who's just as reckless as Riggs. (6/1/92) R. **7, 18, 24, 33, 62, 67, 85, 91, 150, 152, 155, 157, 158, 160, 200, 204, 206, 208, 211, 214, 217, 218, 219, 220, 222, 300, 303, 304, 306, 307, 313, 314, 317, 319, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 600, 606, 608, 610, 612, 616, 621, 625, 627, 632, 635, 639, 705, 706, 707, 709, 714, 723, 724, 756, 760, 803, 809, 810, 816, 818, 819, 900, 902, 902, 905, 911, 912, 919, 922, 933, 934, 950, 952, 962, 964, 965, 972**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **10, 55**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63, 203, 220, 301, 311, 601, 521, 522, 627, 634, 700, 703, 808, 820, 953, 966**

A MIDNIGHT CLEAR—(1 hr. 47 min.; 1992) Former actor Keith Gordon's adaptation of William Wharton's 1982 novel about the absurdity of war has structural flaws and some holes, but one respects it. In December 1944, in Europe, the Army forms a special intelligence unit of high-IQ soldiers. Bright boys but inept warriors, the youths are sent into the freezing Ardennes forest to take up an advance position at a small abandoned château. Clearly they've been put out there to provide early notice of a German counterattack—sacrificed, in other words. But just before the German push, the American unit runs into a Wehrmacht company that is tired of fighting and wants to surrender. Ethan Hawke, as the young Sergeant Knott, delivers a jauntily written narration, chilled with fear and awe. German voices float out of the darkness, offering blandishments and comfort, like a mother gentling a child into sleep. It's a legitimate mood—Gordon gets a hallucinatory sense of reality going, and some of the details are impressive. But the movie is too much an absurdist allegory (with religious overtones) and not clear enough on the moment-to-moment physical level. With Kevin Dillon. (5/18/92) R. **14, 20, 49, 522, 906, 959**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **43, 530**

MONSTER IN A BOX—(1 hr. 28 min.; 1992) Spalding Gray (*Swimming to Cambodia*) gives a guided tour around the world—from New York to L.A., Nicaragua to Moscow—as he struggles to finish an autobiographical novel. Directed by Nick Broomfield. PG-13. **81**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **19, 38, 48, 89, 160, 200, 213, 217, 219, 302, 308, 313, 315, 319, 400, 406, 500, 503, 504, 506, 509, 514, 517, 522, 530, 600, 606, 608, 610, 611, 616, 619, 621, 625, 634, 702, 706, 708, 724, 755, 759, 803, 816, 900, 905, 919, 920, 933, 936, 937, 952, 953, 961, 965, 966, 967, 970**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 80**

★ **ONCE UPON A TIME IN CHINA**—(1 hr. 52 min.; 1992) In Cantonese with Chinese and English subtitles. A bizarre and hilarious martial-arts historical epic from the master entertainer of Hong Kong, Tsui Hark. This gigantic period film has something to do with the invasion of China by Western values in the nineteenth century. Amid confusion, the great kung-fu star Jet Li, playing the anti-Western leader, can be seen doing his Astaire-like moves—the fights are what this movie is really about. *Once Upon a Time in China* is a manic mix of melodrama, action, and farce, all of it pitched at a speed that seems to make a mockery of the very notion of a coherent narrative. Jokes and "political" ideas whiz by as fast as the flying feet. Skip the baffling opening fifteen minutes or so, but don't miss this. (5/25/92) NR. **1**

PASSED AWAY—(1 hr. 36 min.; 1992) The sudden death of 70-year-old Jack Scanlan brings his four estranged children together under one roof for a traumatic—and at times hilarious—family gathering. Directed by Charlie Peters. With Bob Hoskins, Blair Brown, Tim Curry, and Frances McDormand. PG-13. **36**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Reviewed in this issue. R. **9, 19, 24, 32, 62, 65, 85, 219, 302, 304, 319, 406, 516, 516, 517, 532, 534, 610, 612, 625, 625, 723, 723**

PEPI, LUCI, BOM—(1 hr. 20 min.; 1980) Pedro Almodóvar's first feature film stars Carmen Maura as a young heiress in Madrid whooping it up at the height of the artistic movement La Movida (1979-1980). NR. **3**

★**THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 55, 210, 310, 315, 511, 523, 524, 533, 606, 608, 722, 753, 801, 807, 917, 931, 953**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 19, 61, 85, 206, 312, 315, 505, 506, 512, 514, 523, 533, 601, 606, 608, 616, 625, 634, 638, 706, 722, 753, 755, 801, 808, 820, 904, 912, 916, 961, 965, 967**

POISON IVY—(1 hr. 31 min.; 1992) Katt Shea Ruben directed this controversial film about an alluring young siren (Drew Barrymore) who seduces her best friend's father. R. **9, 59**

★**PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **3**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 58, 534**

THE SILK ROAD—(2 hrs. 6 min.; 1992) An epic saga set in China's Gobi Desert offers an answer to the mystery of the many Buddhist sutras and other holy works found buried in the caves of the desert. Directed by Junya Sato. PG-13. **14**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 19, 26, 34, 40, 55, 66, 85, 152, 158, 160, 203, 210, 211, 214, 215, 216, 218, 219, 220, 222, 302, 304, 305, 306, 308, 314, 317, 319, 401, 406, 501, 504, 505, 510, 512, 514, 517, 523, 526, 530, 601, 606, 608, 610, 611, 612, 613, 625, 632, 635, 636, 638, 700, 703, 706, 715, 722, 755, 764, 802, 816, 822, 902, 904, 917, 919, 933, 938, 950, 961, 965, 971**

SLEEPWALKERS—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screeen. Tanya Robertson, an unsullied teenager from a small-town in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampires-cum-werewolves that feed on virtuous young women. With Brian Krause, Mädchen Amick, Alice Krige. R. **32, 67, 160, 530, 904, 919, 969**

SPLIT SECOND—(1 hr. 30 min.; 1992) In the year 2008, in a London that has been ravaged by the effects of global warming and rampant pollution, a volatile cop and his annoyingly energetic sidekick are on the trail of a violent killer who may or may not be human. R. **18, 31, 160**

TERMINAL BLISS—(1 hr. 33 min.; 1992) The relationship between two boys, best friends since childhood, turns sour when they fall for the same girl. With Tim Owen and Luke Perry (*Beverly Hills 90210*). R. **152, 319, 522, 530, 606, 610, 625, 714**

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 52, 67, 620, 623, 633, 704, 753, 906, 908, 969**

TITICUT FOLLIES—(1 hr. 29 min.; 1967) Banned since 1967 by the Massachusetts courts, Frederick Wiseman's landmark documentary exposes the cruel conditions inside the Bridgewater State Hospital for the Criminally Insane. NR. **1**

★**TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **10**

WATERDANCE—(1 hr. 46 min.; 1992) At a physical-rehabilitation center, three men—with little in common but the wheelchairs they now depend on—struggle to come to terms with their recent paralysis. With Eric Stoltz, Wesley Snipes, William Forsythe, Helen Hunt, and Elizabeth Peña. R. **3, 53**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 36, 60, 65, 85, 512, 522, 533, 603, 606, 608, 610, 625, 702, 715, 900, 904, 952**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. Davis, back straight, neck taut, head bobbing, goes all the way into pale, intellectual evil and never comes out of it. Telling off the Italians who are boisterous at a small-city opera house, she is both hilarious and frightening. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **54**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **20, 26, 31, 51, 158, 160, 210, 213, 320, 522, 530, 608, 715, 912, 918, 919, 961**

WHITE SANDS—(1 hr. 42 min.; 1992) A soft and loosely wrapped fajita directed by the rapidly sinking Roger Donaldson. The movie offers some chic open-sky locations near Santa Fe and also some talented people getting dry in the mouth from a desert of a plot, including Willem Dafoe, Mary Elizabeth Mastrantonio, and Samuel Jackson, as well as the unfortunate Mickey Rourke. Forgettable. (5/4/92) R. **18**

WISECRACKS—(1 hr. 30 min.; 1992) Female comics from all over North America give a feminist take on stand-up comedy and the world around them. Including archival footage of Eve Arden and an all-woman rock band in drag as a nude all-male rock band. NR. **1**

A WOMAN'S TALE—(1 hr. 34 min.; 1992) A favorite of this year's film festivals. An independent and spirited old woman lives life as she sees fit, eschewing society's constraints and rules. But when the death of a friend leaves her depressed and weak, her meddlesome son attempts to rein her in. Directed by Paul Cox. With Sheila Florance. PG-13. **14**

ZENTROPA—(1 hr. 47 min.; 1992) In English and German with English subtitles. All aboard the *Zentropa*, a first-class sleeper on its maiden voyage, the first to travel through Germany since the end of the war. Among its passengers are an altruistic—and naïve—German-American, a beautiful Nazi terrorist, and a crusty American colonel with an ulterior motive. NR. **3**

REVIVALS

BREAKING AWAY—(1 hr. 39 min.; 1979) A lovely movie about a quartet of working-class boys who graduate from high school in Bloomington, Indiana, and can't figure out what to do with themselves. It's one of those rare movies about the effects of social status in this country. Directed by Peter Yates with great gentleness. With Dennis Christopher, Dennis Quaid, Daniel Stern, and Jackie Earle Haley. **8**

CASABLANCA—(1 hr. 42 min.; 1942) Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **64**

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- ● ● Running more than two years.

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HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Prevues and Openings

Wednesday, June 3

CHINESE COFFEE and SALOME—*T*wo plays, which will run in alternating rep: *Chinese Coffee*, a play by Ira Lewis; directed by Arvin Brown; about two artist friends (Al Pacino and Charles Cioffi), one a writer and one a photographer, both down on their luck. And Oscar Wilde's *Salome*, in which Pacino plays the role of Herod, Sheryl Lee is *Salome;* Suzanne Bertish is Herodias, and Arnold Vosloo is Jokanaan, and the role of the Young Syrian is played by Esai Morales; directed by Robert Allan Ackerman; choreography by Lar Lubovitch, with Suzanne Bertish, Esai Morales, and Sheryl Lee. Previewing now for both prior to a 6/23 opening; they run through 7/23. All seats are $50. Times vary; call **Circle in the Square Uptown** for further information, 1633 Broadway (307-2704).

THE PRICE—Hector Elizondo, Eli Wallack, Jonathan Banks, and Debra Mooney star in Arthur Miller's 1968 play, directed by John Tillinger,about two long-estranged brothers who are reunited. Previewing now prior to a 6/10 opening; runs through 7/12; $35–$39. **Roundabout/Criterion** 1530 Broadway (869-8400).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday–Saturday (Thursdays are always dark) at 8; $32.50–$60. **Winter Garden,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence. Tuesday through Friday at 8 p.m.; Wednesday at 2 p.m., Sunday at 3 p.m., Saturday at 2, 5:30, and 9; $30 to $55. Opened: 12/5/91. Don't forget Tuesday-night weekly specials when ALL seats are $30. **Lunt-Fontanne**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU–Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs), and was co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolton and John McGowan; the choreography is by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. There's a new cast now, featuring Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2; Sunday at 3 p.m.; $35 through $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, concerning a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $50, except Wednesday, which is $27.50 to $42.50. 42 seats are available in the rear mezzanine for all performances (except Saturday at 8 p.m.), $15 for students with valid I.D. At the **Brooks Atkinson Theater**, 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, and Chip Zien are the stars of a dual bill of one-act musicals, looking at the American family, bar-mitzvah traumas, and changing relationships: *March of the Falsettos*, with book, music, and lyrics by William Finn, and *Falsettoland*; book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; both feature Heather MacRae, Barbara Walsh, Carolee Carmello, and Jonathan Kaplan. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40-$60. At the **John Golden Theater**, 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

FIVE GUYS NAMED MOE—Musical revue by Clarke Peters, choreographed/directed by Charles Augins, celebrating songs of 1940s jazz star Louis Jordan; and six singer/dancers (only five are named Moe) romp through the best-known of them. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 to $55. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince are the stars of this top-notch revival of the 1950 musical comedy, with a book by Jo Swerling and Abe Burrows; based on Damon Runyon's characters (and they are all as intoxicatingly irresistible as ever) in his short story about high and low life around Times Square; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography is buoyed by the splendid likes of Scott Wise and Gary Chryst, and soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; and Kate Burton displays unsuspected warmth. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. At the **Neil Simon Theater**, 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; the book and direction are by George C. Wolfe; the music is by Jelly Roll, and the lyrics are by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically, and in its social and historic insight. Tuesday through Saturday at 8; Wednesday at 2; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson, Alan Rosenberg, and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits and weaklings, and one even a hood. Her two grandchildren are left in her care while their father goes South to work as a salesman. With Steve Voinovich, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical based on Cervantes's *Don Quixote*, with book by Dale Wasserman, music by Mitch Leigh, lyrics by Joe Darion; directed by Albert Marre. With Tony Martinez, David Holliday, Chev Rodgers. Tuesday–at 8; Wednesday and Saturday at 2; Sunday at 3; $40–$60. At the

Marquis Theater, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. With Brian Press, Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $15 (for rear mezzanine) to $60. At the **Imperial,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Leila Florentino, Francis Ruivivar, and Alton White are the stars of a musical romance, directed by Nicholas Hytner; the score is by Claude-Michel Schonberg and the lyrics by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also in the cast are Sean McDermott, Liz Callaway, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays at 2 p.m. and Saturdays at 8 p.m.); Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; choreography by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast are Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, and audience. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. Featured in the cast are Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; Wednesday and Saturday at 2 p.m. Opened: 4/25/91. (Note: Special matinees at 2 p.m. on Thursdays through 6/4, and one on 6/25; replacing the 8 p.m. performances through 6/3 and the one on 6/24.) At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, is about an idealist who takes over the family-run business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. Featured in the cast are Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Thomas Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnott, Jane Carr, Barbara Garrick, John Curless, and Patricia Kilgarriff. Murray'spathetic-comic tact and Ayckbourn's acerb lucidity make this show a must. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Music Box Theater,** 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as his wife, Stella, and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize-winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $50; through 8/9. At the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails; starring Mac Davis. The musical is replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes designed by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. And the highly satisfying cast features Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday–Saturday at 8; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANY PLACE BUT HERE—Caridad Svich's play about the relationships of two couples in a faded northeastern town, and how one woman rises above the bleak patterns; directed by George Ferencz; with Peter Mccabe, Jim Abele, Mimi Quillin, Jessica Hecht. Wednesday–Saturday at 8; Saturday at 2; Sunday at 3; $20. **Intar Theatre,** 420 West 42nd Street (869-3530.

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 (no Thursday performances); Wednesday at 2; Saturday and Sunday at 3; $25 to $32.50; through 7/4. **Lamb's Theater,** 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition:* The best numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Featured in the cast are Toni DiBuono, Roxie Lukas, Michael McGrath, Patrick Quinn, and the indefatigable Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like Martians, with their musical group making an enjoyable mess of this merry performance art with a very special kind of nonsense; directed by Marlene Swartz. Tuesday–through Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $29.50–$37.50. **Astor Place,** 434 Lafayette Street (254-4370).

BOBBY SANDS, MP—Judy GeBauer's new play about the life and death of Bobby Sands, who was elected to Parliament just hours before dying from a hunger strike to protest the English occupation of Northern Ireland; directed by Nye Heron. With Jimmy Smallhorne, Robin Howard, Brian Mallon, Brenda Daly, Fiona McCormack, Barry McEvoy, Seamus McDonagh, and Donal Sheehan. Wednesday through Saturday at 8; Sunday at 2; $15. At the **Irish Arts Center,** 553 West 51st St. (757-3318).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. With Al Roffe, Al Rodriguez, Quinn Lenley, Mary Ann Maratos, and Wendy Starkland. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $15; through 7/11. At the **DUO Theater,** 62 East 4th Street (598-4320).

BROTHERLY LOVE—John Fidele's play, directed by Frank Criscione, explores the close bond between two Italian-American brothers, orphaned as children, and the changes wrought by the impending marriage of the older one. Featured in the cast are Robert Arcaro, Ralph Lucarelli, Lynn Knight, John Fidele, and Noemi Soulet. Thursday and Friday at 8; Saturday at 7 and 10; Sunday at 3; $12; through 6/21. An American Theater of Actors production at the **Chernuchin,** 314 West 54th Street (581-3044).

BUNDY—Dan Metelitz's one-man drama stars the author as a serial killer recalling a horrendous life just before he is strapped into the electric chair. Directed by Honda. Previews begin 6/5 at 8; opens on 6/9 at 8. Performances run Tuesday–Saturday at 8; through 6/21; no performance on 6/14; $20. **Samuel Beckett Theatre,** 410 West 42nd Street (564-8038).

DREAM OF A COMMON LANGUAGE—Heather McDonald's play explores the problems women face in finding their own creative voices and in making them heard in their public and private worlds; directed by Liz Diamond. With Mary Mara, Joseph Siravo, Caris Corfman, Roco Sisto, Mia Katingbak, and J. R. Nutt. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 6/7; $25. At the **Judith Anderson Theater,** 420 West 42nd Street (873-3767).

EATING RAOUL—Adrian Zmed stars in a musical, based on the 1982 cult film; book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Two hapless squares search for the American Dream. Featured in the cast are Eddie Korbich, Courtney Collins, and Cindy Benson. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $25 to $39.50. At the **Union Square Theater,** 100 East 17th Street (307-4100).

EMPTY HEARTS—Written and directed by John Bishop, this courtroom drama explores love and obsession in an erotically driven modern relationship. Mel Harris and Cotter Smith star, with Joel Anderson, Susan Bruce, John Dossett, Claris Erickson, and Edward Seamon. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; $26 to $32; through 6/14. **Circle Repertory Company Theater Uptown,** Seventh Avenue South at West 4th Street (924-7100).

THE EXTRA MAN—Adam Arkin, John Slattery, Boyd Gaines, and Laila Robins are the stars of Richard Greenberg's play, set in the world of the literati and focusing on a cunning young bachelor who takes an overactive interest in the lives of his friends, a circle of sleek and successful urbanites; directed by Michael Engler. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; through 6/21; $35. Manhattan Theater Club's Stage 1, at **City Center,** 137 West 55th Street (581-7907).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley. Costumes by Candice Connelly, lighting by Debra Kletter, music by Joseph Jarman, and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; 5/13; through 6/28; all seats are $15. At the **Shiva/Joseph Papp Shakespeare Theater,** 425 Lafayette Street (598-7150).

THEATER

THE FIRST LADY—Chip Fields's new musical, directed by Weyman Thompson, centers around "Church on the Move," an urban ministry beset by problems facing all city dwellers: feminism in the black church, drugs in the community, male-female relationships, and how people struggle to make their lives fit their faiths. Featured in the cast are Vickie Winans and Louis Price. Thursday–Saturday at 8; Saturday and Sunday at 3; Sunday at 7:30; $24.50–$30. At the **Beacon Theatre**, Broadway and 74th Street (496-7070).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

GIVE THE BISHOP MY REGARDS—Marathon '92' Series C's 15th anniversary of one-act plays offers Frank D. Gilroy's play, directed by Daniel Selznick, starring Joseph Bologna, Mary Kane, Ron Liebman. 6/1, 3, 4, 5, 6, 7, at 7:30 p.m. 6/5, 6, and 7, at 3 p.m. At the **Ensemble Theater**, 549 West 52nd Street (247-3405).

HAUPTMANN—John Logan's new play is a chilling examination of the case against Bruno Richard Hauptmann, the man executed for the kidnapping and murder of aviation pioneer Charles Lindbergh's son; directed by Terry McCabe. With Denis O'Hare, Gunnar Branson, Dev Kennedy, Wendy Kueker, Rod McLachlan, Donna Powers and Craig Spidle playing multiple roles. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7. $28 to $32.**Cherry Lane Theatre**, 38 Commerce Street (989-2020).

JUST A NIGHT OUT—Richard and Susan Turner have created this musical set in the blues-tinged jazz-club world; directed by Leslie Dockery, and featuring an original score, and classics by Cole Porter and the Comden and Green team. Thursday, Friday, and Saturday at 7:30; Saturday and Sunday at 3; $20–$22.50. **Top of the Gate**, 160 Bleecker Street (475-5120).

LIPS TOGETHER, TEETH APART—Terrence McNally's long-running play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Michael Countryman, Jonathan Hadary, Francis Conroy, and Ken Kliban (replaced by Ethan Phillpis 6/9). Tuesday–Saturday at 8 p.m.; Saturday at 2:30 p.m.; and Sunday at 2:30 and 7; $35. At the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

NUNSENSE—Dan Goggin's entertaining musical comedy–drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OEDIPUS—Sophocles' timeless Greek tragedy, this version in a contemporary setting;; directed by James Jacobus. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; through 6/14. At the **Westside Repertory Theater**, 252 West 81st Street (874-7290).

THE OXCART—(*La Carreta*). Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, Carlos Valentin. Wednesday through Friday at 8 p.m. (in English); Saturday and Sunday at 2 and 8 (in Spanish); $12–$15. **Puerto Rican Theater**, 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday through Saturday at 8:30 p.m.; Sunday at 7:30 p.m.; Wednesday and Saturday at 2:30 p.m.; . $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. At **Theater Four**, 424 West 55th Street (695-3401). ● ●

PUNCH ME IN THE STOMACH—Written by Deb Filler and Alison Summers, this black comedy is a synthesis of Ms. Filler's New York City experiences, her New Zealand backgroud, and her life as the child of an Auschwitz survivor. Ms. Filler stars in this semi-autobiographical work, and Ms. Summers directs. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3; $20. **Theatre Off Park**, 224 Waverly Place (302-6989).

REPERTORIO ESPANOL—June performances: *Innocent Erêndira and her Heartless Grandmother* ($20); *Bótanica* ($15); *Cafe con Leche* ($15). These Spanish-language performances are varied during the month. Call for times and dates. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RICHARD III—The American debut of the Royal National Theater of Great Britain's production of Shakespeare's 1590's play, starring Ian McKellen and directed by Richard Eyre. Performed by a cast of 27, this version is set in the 1930s with echoes of the rise of fascism 6/9, 10, 11, 12, 13, 16, 17, 18, 19 at 7 p.m.; 6/13, 14, 20, 21 at 1 p.m.; $15 to $35. At the **Brooklyn Academy of Music,** 30 Lafayette Avenue, Brooklyn (1/718-636-4100).

ROY COHN/JACK SMITH—Conceived and performed by Ron Vawter, piece is a double portrait of two complex minds and two completely opposing approaches to gay sexuality. Through 6/7 at 8; $20. At the **Performing Garage**, 33 Wooster Street (966-9796).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; $24. At the **Players**, 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $30 to $35. At the **Orpheum**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—Music and lyrics are by Erik Frandsen, Robert Hipkens, Michael Garin, and Paula Lockhart, with Allan Katz's book for this bubbly brimming musical (and a great deal of fun); asking–"What to do when a mysterious Asian slumps dead at your bar with a handful of jeweled fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. With Cathy Foy, Andrea Green, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane. Tuesday through Thursday at 8; Friday and Saturday at 7 and 10:15; Sunday at 3; $25 to $40. **Song of Singapore,** 17 Irving Place (228-0844).

SPIKE HEELS—Theresa Reback's comedy, with Kevin Bacon, Tony Goldwyn, Saundra Santiago, and Julie White, exploring the notion of a four-sided love triangle. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $22–$28. A Second Stage Theatre Production at **McGinn/Cazale,** 2162 Broadway, at 76th Street (873-6103).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Cordelia Richards, John Benjamin Hickey, and Maria Tucci in Jon Baitz's play about struggles between an elderly father and his children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 7/23; $37.50. **Mitzi E. Newhouse**, Lincoln Center, 150 West 65th Street (239-6200).

WEIRD ROMANCE—Alan Menken collaborates with lyricist David Spencer in this musical adaptation of Alan Brennert's book; directed by Barry Harman. Featured in the cast of this science fiction/romance are Ellen Greene and Jonathan Hadary. Tuesday through Saturday at 8; Sunday at 3, 7:30; $26, $30. **WPA Theatre**, 519 West 23rd Street (206-0523).

OFF OFF BROADWAY

ANNA, THE GYPSY SWEDE—Viveca Lindfors returns to the New York Stage in her one-woman show which she wrote and which tells the story of a fiercely independent and courageous woman who immigrates to the United States in 1868, and recreates her life in Sweden, and in Polk County, Michigan. Through 6/28; $10; phone theater for times. **Theater for the New City,** 155 First Avenue (254-1109).

ANTIGONE—Avalon Repertory presents a new translation of Jean Anouilh's *Antigone,* the story of a young woman entering into verbal combat with King Creon who has decreed death to anyone daring to bury her brother. Directed by Hilary Six. Thursday through Saturday at 8; $10; through 6/21. **Avalon Repertory Theater**, 2744 Broadway, at 105th St. (316-2668).

BILLINGS FOR THE DEFENSE—Calvert Parlatto's new detective mystery about a young Native American detective whose struggle to solve the murder of an entire family is hindered by the manipulations of a prominent, criminal lawyer, an accused serial killer, and a beautiful young woman. Directed by Richmond Shepard; with Suzanne Farkas, Avi Ber Hoffman, Miguel Sierra, and Whit Vernon. Previews begin 6/5; opens 6/9. Performances run Tuesday through Saturday at 8; Sunday at 5; $10. At the **29th Street Playhouse**, 212 West 29th St. (465-0575).

THE BITTER TEARS OF PETRA VON KANT—In commemorating the 10th anniversary of Fassbinder's death, the Via Theater presents his classic in which three women act out a super charged melodrama of sadomasochistic passion and camp hysterics. Directed by Brian Jucha; featuring Tina Shepard as Petra von Kant. Previewing Wednesday through Sunday at 8 p.m. prior to a 6/10 opening. Through 6/28. At **Petra von Kant's residence**, 85 East 4th Street (481-3650).

BOMBING THE CRADLE—This one-man show with Mahmood Karimi-Hakak is about the Gulf War, but obliquely whirls through the history of the Middle-Eastern/Western relations; directed by David Willinger. Thursday through Sunday at 8 p.m.; through 6/31; $5. At the **Theatre for the New City**, 155 First Avenue, at 10th Street (254-1109).

CLAY—Julie Balloo's dark comedy about a woman in the suburbs who, after a nervous breakdown, finds herself with a disintegrating marriage and a hobby that's getting out of hand. Starring Judith Hawking; directed by Deanna Duplechain. Thursday through Sunday at 8; through 6/21; $9. **Michael Carson Productions**, 250 West 54th Street (268-1474).

CLOSE TIES—Elizabeth Digg's drama about a family coming to grips with how to provide for their aging matriarch. Directed by Rusty Owen; with an ensemble cast of eight. 6/7, 6/8, 6/10, 6/11, 6/12, 6/13, 6/15, and 6/17 through 6/20, all at 8 p.m.; 6/14 and 6/21 at 2 p.m.; $10. At the **Kampo Cultural Center Theater**, 31 Bond Street (645-2274).

DARK ROADS—Two plays that explore sadistic pleasure. The first: *One for the Road,* Harold Pinter's play about state-practiced violence. The second: Don Nigro's *Spectre,* a gothic horror story that explores implicit violence between men and women. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 6/7; $10. **Greenwich Street Theatre**, Greenwich and Charlton Sts. (865-8564).

DRUMS IN THE NIGHT—Bertolt Brecht's play about erotic and rivalry in 1918 Berlin. With Ian Root, Abigail White, Tom Hitchcock; directed by A. M. Raychel. Thursday, Friday, and Saturday at 8:30 p.m.; through 6/13; $15. At the **Theatre-Studio**, 750 Eighth Avenue (719-0500).

FIRES: THE VOICES OF THE GODDESSES—Kathleen Torrey's adaptation of selected works of ancient playwrights. 6/8 and 6/9 at 8; $10. **Pelican Studio**, 750 Eighth Avenue (730–2030)

FLAMING IDIOTS—Written and directed by Tom Rooney, this award winning play is a contemporary farce in the door-slamming, murder-scheming, where-do-we-hide-the-body tradition. With an ensemble cast of eight. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $10; through 6/21. **Tada Theater**, 120 West 28th St. (974–7250).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, and Sunday at 7; through 8/16; $10. **Thirteenth Street Repertory Company**, 50 West 13th Street (675–6677).

A FRESH OF BREATH AIR—Dale Stein's play, in which she also stars and performs music, evolves around a collection of unlikely men and women, gathered in an unusual café; directed by Christopher Ashley. Wednesday–Saturday at 8; Sunday at 3; $15. **Playhouse 125**, 125 West 22 Street (279–4200).

GOD'S COUNTRY—Steven Dietz's mix of surrealism and headline news, a fistful of hate made in the USA; directed by Leonard Foglia, and using twelve actors to play 44 roles. Thursday through Sunday at 7:30 p.m.; through 6/14; $12. **At LaMaMa E.T.C.**, 74A East Fourth Street (475–7710).

HOSTAGE—Using experimental techniques, music, dance, and improvisation, the Irondale Ensemble Project presents an updated version of Brendan Brehan's classic about the political conflicts in Ireland. Directed by Jim Niesen and Barbara Mackenzie-Wood. Wednesday–Saturday at 8; Saturday at 2; through 6/20. $15 for Friday and Saturday performances; contribution requested for all other performances. At the **House of Candles**, 99 Stanton Street (353–3088).

IT HAD TO BE YOU—Three one-acts: Noel Coward's *Brief Encounter;* John Dickson Carr's *Cabin B-13;* Percival Wilde'a comedy *The Noble Lord.* With Pamela Field, Liam Peterson, J. Michael Reeds, and Bruce Marr. Friday and Saturday at 7:30; through 6/6; $10. **Under Acme**, 9 Great Jones Street (718-965-6475).

LEONCE AND LENA—George Buchner's play about an arranged marriage between two strangers who separately try to escape this bond by fleeing into the same forest; here, they meet and fall in love. Directed by Jocelyn Kramer; with an ensemble cast of eight. Friday and Saturday at 11:15 p.m.; Sunday at 8; $5. At the **House of Candles,**99 Stanton Street (353–3088).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675–6677).● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7; $25 to $28. **Heckscher Theater,** 1230 Fifth Avenue, at 104th Street (369–6500).

LURE OF THE PRAYING MANTIS—This dark comedy/thriller focuses on four people in a bar on New Year's Eve who find themselves, for drastically different reasons, ensnared in the fate of a killer—the Praying Mantis. Written and directed by Alex Bernstein; with Tad Davis, Michael Wyle, Karen Andros, and Pandora Richardson. Friday–Sunday at 8; through 6/14; $10. **Westbeth Theatre**, 155 Bank Street (533–2413).

MACBETH—Shakespeare's tragedy of ambition, probing the nature of evil and the consequences of evil acts;directed by Edward Berkeley. John Bolger and Cecil Hoffman star as Macbeth and his Lady, and there is an ensemble cast of fourteen. Wednesday–Monday at 8; through 6/7; $12.**One Dream Theater**, Two North Moore Street, at West Broadway (886–1889).

MANNERS FOR DISASTER—Written and directed by Victoria Kelly, these four short plays ask the question, "What happens when a socialite from Connecticut, three performance artists from the East Village, and a deposed prom queen get caught in a geovascular vortex? And more importantly, what on earth do they wear?" With William Balzac and Julia Karlson. Friday, Saturday, Sunday at 8; through 6/7; $10. **Gene Frankel**, 24 Bond Street (718-726-8041).

MARAT/SADE—Peter Weiss's play about the persecution and assination of Jean-Paul Marat by the inmates of the Asylum of Charenton under the direction of the Marquis de Sade; directed by Marc Geller. Featuring Russell Stevens, Bill Roulet, Shan Willis in an ensemble cast of 26. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; $10. At the **Harold Clurman Theatre**, 412 West 42nd Street (279–4200).

LAS MARIPOSAS SON LIBRES—Jose Luis Alonso's Spanish translation of Leonard Gershe's play *Butterflies are Free* focuses on a blind young man who wants to be independant from his mother, and has his first sexual experience with a liberated girl from next door. Directed by Anita Velez. With Teresa Yenque, Ana Maria Estrada, Adriano Gonzalez. Saturday at 8; Sunday at 4; through 6/28; $8. **Latin American Theatre Ensemble**, 172 East 104th Street (246–7478).

MEASURE FOR MEASURE—Shakespeare's comedy explores how an absence of strong leadership on the domestic front due to an overriding concern with foreign affairs creates a climate of social neglect. Directed by Terence Lamunde; with Steve Dieghan, David Carson, Maragret Massman, plus an ensemble cast of 12. Thursday–Saturday at 8; Sunday at 7; Monday at 8; through 6/15; $10. **Pulse Ensemble Theatre**, 870 Sixth Avenue (213–0231).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy about the pain and mystery of love, and the magic that is embedded in life, is presented by The National Asian-American Theatre Company; directed by Roger Bechtel. With Dawn Akiyama, Kawie Manuel Atwood, plus an ensemble cast of 11. Wednesday, Thursday and Friday at 8; Saturday at 3 and 8. At the **Alma Schapiro Center for Theatre and Music**, 605 West 115th Street (675–0767).

NEBRASKA—Keith Reddin's play focuses on the insidious effect that living in the shadow of a nuclear installation has on men and women stationed at the base; directed by Graf Mouen. With Michael Griffith, Michael Hayden, Paula Mann, plus an ensemble cast of 4. Wednesday through Saturday at 8; Sunday at 7; $12. At the **Theatre Row Theatre**, 424 West 42nd Street (279–4200).

OTTAYAN, THE LONE ELEPHANT—Kavalam Narayana Panikkar's play, which he also directed, is about a man who escapes into the forest, is confronted with a wild elephant, and realizes that the only way to save his life is to transform himself into an elephant. With Teviot Fairservis, Robert Maniscalco, and Karren Williams. 6/9, 6/11–14 at 8; 6/14 at 3; $10. At the **Ontological at St. Mark's Theater**. Second Avenue and 10th Street (533–4650).

THE RED SIGNAL—Agatha Christie's murder mystery; with psychic phenomenon and romance. Directed by Fred Fondren; featured in the cast are Batyia Biegun, Sean Deming, Margaret Mackey, Nancy Rodowicz, and Robert Rutan. Thursday through Saturday at 8 p.m.; $10 through 8/1. At the **Prometheus Theatre**, 239 East 5th Street (477–8689).

THE RESPECTFUL PROSTITUTE—Jean-Paul Sartre's play about racism in America, with Naira Soibatian directing and starring; plus an ensemble of six. $15; phone for specifics. **Intar,** 420 West 42nd Street (873–7027).

THE REVOLUTION IS IN THE MARCH—Arnie Saiki's new play takes the broken remnants of the American family drama and drags them through a strange and beautiful world of reverie and industrial decay; directed by John Edward McGrath. With Joanna Adler, Virginia Arrea, Alan Benditt, and Mary Christopher. Thursday through Tuesday at 8; through 6/2; $10. **Kampo Cultural Center**, 31 Bond Street (529–2949).

THE RICHARD FOREMAN TRILOGY—The Spin Theatre presents new works created from unpublished writings of Richard Foreman. Thursday–Sunday at 8; through 6/7; $12. At the **Ontological at St. Mark's Theater**, Second Avenue and 10th Street (533–4650).

THE RIMERS OF ELDRITCH—Lanford Wilson's drama-mystery about the shocking secrets of a small midwestern town; directed by Robb Fessler. Thursday, Friday, and Saturday at 8, Sunday at 3; $10. Through 6/7. **West End**, 263 West 86th Street (749–9350).

SILK TROMBONE—Robert Neuwirth's new comedy/drama about commitment and betrayal; directed by Sean Travis. Wednesday, Friday and Monday at 8; Thursday at 6 and 9; Sunday at 3; through 6/5. $10. At the **Sanford Meisner Theater**, 164 Eleventh Avenue, between 22nd and 23rd Streets (932–8475).

STRINDBERG—Pre and Post Inferno: *Miss Julie* and *Ghost Sonata*, directed by Anthony Torn. Saturday and Sunday at 2 p.m. and 8 p.m. through 6/14; Thursday through Sunday at 8 from 6/11; $10. The play has moved to the **Pelican Studio Theater**, 750 Eighth Avenue, at 46th Street (730–2085).

T'GETHER—Gary Beck's play about an interracial couple, a black activist and a liberal feminist, who confront major issues of prejudice, and biases and when they fall in love and tell their families of their each of their intended marriages. Wednesday through Saturday at 8 p.m.; Saturday and Sunday at 3; through 6/21; $12. At the **Sidewalks Theatre,** 40 West 27th Street (481–3077).

TONE CLUSTERS—Joyce Carol Oates's play about a baffled suburban couple (John Nacco and Black-Eyed Susan) on a television interview, the subject of which is their son's involvement in a brutal rape and murder; directed by Julian Webber. Thursday and Sunday at 8; Friday and Saturday at 7 and 10; $12; through 6/7. Closing the season will be the 6/10–28 Soho Festival featuring Ain Gordon's *TV Movie*, 6/10–14; James Godwin's *The Gruff Triad*, 6/17–21, Patricia Scanlon's *Hilde Hilde: Her Life and Times*, 6/24–28. **Soho Rep Theater**, 46 Walker Street (869–3530).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279–4200).● ●

UNCLE VANYA—Translated by Constance Garnett, the play presents issues relevant to our life today as his characters deal with the disillusionment of their lives in provincial Russia one hundred years ago; directed by Brenda Lynn Bynam, an ensemble cast of eight. Thursday through Saturday at 7:30; Sunday at 5; through 6/27.An Oasis Theater production at the **Play Ground Theater**, 230 East Ninth Street, between Second and Third Avenue (673–3706).

VANQUISHED BY VOODOO—Written and directed by Laurie Carlos, this celebration of survival in word, movement and music molds a new mythology for Harlem-...where the Muse is Duke Ellington, the music is rap, the stoop is Home, and the mattress hides the bank. With choreography by Marlies Yearby; music by Don Meissner; featuring an ensemble cast of seven. Previewing on 6/3 prior to a 6/5 opening. Performances run Wednesday through Saturday at 8 p.m.; $15. **Dwyer Warehouses**, Saint Nicholas Avenue and West 123rd Street (274–8123).

WAITING FOR THE PARADE—Six Figures's presents its first production. Set in Calgary, Canada during World War II, John Murrell's play explores how five women cope with the pressures of war while their men are away. Directed by Maggie da Silva; with an ensemble cast of six. Thursday through Monday at 8; Sunday at 3; through 6/14; $10. At the **Westbeth Second Floor Theatre**, 151 Bank Street (841–0264).

WHITE GLOVES AND PARTY MANNERS—Amy Brentano's play is about a young woman's struggle to solve her unfilfilled relationship with her mother. Directed by Jesse Ramos; with an ensemble cast of twelve. Opens 6/5. Performances run Wednesday through Saturday at 8; Sunday at 3 p.m.; $10; through 6/28. At **Synchronicity Space**, 55 Mercer Street, between Broome and Grand Sts. (777–4327).

WITHOUT YOU WITHIN and THE AUTHOR'S VOICE—Two one-acts. The first by Carson Grace Becker: Two American exchange students in England spend an unexpected evening with an eccentric foreigner. The second: Richard Greenberg's dark comedy about a man, his editor, and his gnome. Featured in the cast are Lisa Fugard, Frank Geraci, plus an ensemble cast of 5. Friday through Tuesday at 8; Sunday at 3; through 6/16. **Total Theatre Lab**, 622 Broadway (477–6144).

YES, BUT IS IT THEATER?—Closing the season will be the 6/10–28 Soho Festival featuring Ain Gordon's *TV Movie*, 6/10 to 14; James Godwin's *The Gruff Triad*, 6/17 to 21, and Patricia Scanlon's *Hilde Hilde: Her Life and Times*, 6/24 to 28. At the **Soho Repertory Theater**, 46 Walker Street, between Broadway and Church Streets (869–3530).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERTO AIZENBERG—Surrealist paintings and drawings by an Argentinian artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

GEORG BASELITZ—Paintings from the 1970s that depict classical subject matter, including portraits, interiors, birds, and landscapes, through 6/12, at Werner, 21 E. 67th St. (988-1623) and pastels, watercolors, and ink and graphite drawings, through 6/26, at Marks, 1018 Madison Ave. (861-9455).

SUZANNE BOCANEGRA—Recent sculpture and collages; through 7/3. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

CAMILLE BOMBOIS—Paintings in a primitive, surreal style by this French artist (1883–1970) who worked in the circus and as a laborer on the Paris Metro before devoting himself to painting; through 6/30. Soufer, 1015 Madison Ave. (628-3225).

WILLIAM STANLEY HASELTINE/HERBERT HASELTINE—Drawings, watercolors, and oils of landscapes in Maine, western Massachusetts, Venice, and Germany, executed in the late 1850s and 1860s/Figurative bronze and marble sculptures executed in the 1920s and 1930s. Through 6/5. Hirschl & Adler, 21 E. 70th St. (353-8810).

KAWASE HASUI—Woodblock prints of landscape scenes; through 6/30. Ronin, 605 Madison Ave. (688-0188).

ELISABETH MODEL—Figurative sculptures, drawings, and watercolors spanning the artist's 70-year career; through 9/11. Baeck Institute, 129 E. 73rd St. (744-6400).

HUGH O'DONNELL—Drawings and pastels from "The Lake Series"; through 6/5. Cade, 1045 Madison Ave. (734-3670).

ZHU QIZHAN—Recent paintings of landscape, flowers, and fruit in ink and color on paper, by this 101-year-old Chinese artist who lives in Shanghai; 6/3–27. Wender, 3 E. 80th St. (734-3460).

GRACE ROSELLI—Figurative oil paintings based on the female body with abstract elements built up from layers of pigments; through 6/11. Friedman, 980 Madison Ave. (472-1527).

JAMES ROSENQUIST—His early paintings of everyday objects in unlikely juxtapositions; through 7/11. Gagosian, 980 Madison Ave. (744-2313).

ELDAD SHAALTIEL/JANEK KONARSKI—A bunker constructed from glass/Monochromatic oil paintings on wood. Through 6/27. Urdang, 23 E. 74th St. (288-7004).

EDUARD SCHTEINBERG—Paintings that combine geometric and figurative elements; through 6/26. Bernard, 33 E. 74th St. (988-2050).

DAVID SMITH—Sculpture and drawings from several of his major series; through 6/26. Knoedler, 19 E. 70th St. (794-0550).

RICHARD SMITH—Paintings with subtle "Pop" images that were exhibited in shows at the Green Gallery during the years 1960–63; through 6/20. Feigen, 49 E. 68th St. (628-0700).

STEFAN UMAERUS—Paintings, poetry, and video commemorating June 4, 1989 in the People's Republic of China; through 6/30. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

JULIO VAQUERO—Precisely-painted still lifes, interiors, and figures by an artist who lives and works in Barcelona; through 6/6. Kouros, 23 E. 73rd St. (288-5888).

JOHN WALKER—Small-scale paintings from the "Alba" and "Oceania" series; through 6/6. Ralph, 43 E. 78th St. (288-5222).

57th Street Area

VALERIO ADAMI—Large-scale paintings inspired by the artist's recent journalistic experiences in New York and Paris; through 6/6. Del Re, 41 E. 57th St. (688-1843).

GIOVANNI ANSELMO—Early prints and multiples from the late 1960s and early 1970s that explore issues of space, time, and movement; through 6/20. Baron-/Boisante, 50 W. 57th St. (581-9191).

AVIGDOR ARIKHA/MAGDALENA ABAKANOWICZ—Recent paintings and drawings executed directly from life, including still-life arrangements, nudes, portraits, and landscapes/Drawings and a model for a project in Paris that will extend the Grand Axis with an allée of sixty tree-like habitats. Through 6/6. Marlborough, 40 W. 57th St. (541-4900).

GEORGE ATKINSON—Paintings of midwestern landscapes; through 6/20. French, 24 W. 57th St. (247-2457).

JAMES CARPENTER/WENDELL CASTLE—Recent glass furniture/New tables that become paintings when hung on a wall. Through 6/20. Joseph, 745 Fifth Ave. (751-5500).

DEVIS GREBU—New paintings and drawings; through 6/21. Ende, 135 W. 58th St. (582-8282).

RON JANOWICH/FREDERIC THURSZ—Recent paintings by these two artists that share similarities in gesture, color, and density of paint; through 7/31. Lelong, 20 W. 57th St. (315-0470).

KIMMO KAIVANTO—A retrospective of paintings, sculptures, prints, drawings, and collages by this Finnish artist; through 6/6. CICA, 724 Fifth Ave. (586-2422).

CYNTHIA KNOTT—Seascape paintings; through 6/27. De Nagy, 41 W. 57th St. (421-3780).

CREIGHTON MICHAEL—Recent sculpture constructed from found conifer branches and transluscent paper, plus related drawings; through 6/27. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

GUNNAR NORRMAN—Drawings and drypoints by this Swedish artist who was formally trained as a botanist before turning to art; through 6/27. Fitch-Febvrel, 5 E. 57th St. (688-8522).

PABLO PICASSO—Prints from every period of his career, from the collection of Marina Picasso; through 7/3. Krugier, 41 E. 57th St. (755-7288).

EDWARD RUSCHA—Paintings from his "Stains" series of 1971–75; through 6/6. Miller, 41 E. 57th St. (688-1843).

GEORGE SEGAL—Painted plaster and wood sculptures of the bronzes that have been commissioned and accepted for the Franklin Delano Roosevelt Memorial; through 6/6. Janis, 110 W. 57th St. (586-0110).

PHILIP SMITH—Recent paintings that combine abstraction and cryptic imagery; through 6/12. McCoy, 41 E. 57th St. (319-1996).

SoHo and TriBeCa

LISA BECK/PETER DUDEK—Paintings suspended from the ceiling/Recent floor sculpture. Through 6/20. Theodore, 580 Broadway (274-8260).

CHRISTOPHER BROWN—Large-scale paintings that combine images of toys, figurines, and book illustrations, with overlapping surfaces of saturated color; through 6/20. Thorp, 103 Prince St. (431-6880).

JAMES BROWN—A survey of paintings from 1982–92; through 6/6. Castelli, 578 Broadway (431-6279).

ERIC BULATOV/OLEG VASSILIEV—Recent paintings and drawings by these two Russian artists; through 6/2. Kind, 136 Greene St. (925-1200).

ERNST CARAMELLE—A site-specific installation of an architectural drawing, gesso paintings, silkscreens, and works titled "lightpieces" that are "drawn" on paper with the light of the sun; through 6/6. Burgin, 130 Prince St. (219-8379).

AMY CHENG—Paintings that depict monumentalized vegetables and fruits; 6/3–7/31. C & A, 96 Spring St. (431-8664).

IAN DAVENPORT—New abstract paintings by a young English artist; through 6/27. Kasmin, 580 Broadway (219-3219).

DEBORAH DEICHLER—New paintings and pastels; through 6/13. Davidson, 415 W. Broadway (925-5300).

JOSEPH DIGIORGIO—Recent paintings and works on paper on the themes of waterfalls and the transformation of the landscape by atmospheric conditions. Through 6/6. Walls, 156 Wooster St. (982-9800).

HENRIK DRESCHER—A new limited-edition book titled *Too Much Bliss*, plus paintings and drawings; through 6/30. Granary Books, 568 Broadway (226-5462).

NANCY DROSD/SUSANNA BRISELLI—Black-and-white paintings of Sumo wrestlers/Hand-painted black-and-white photographs of still life and landscape. Through 6/27. Witkin, 415 W. Broadway (925-5510).

GRETCHEN FAUST—An installation titled "No Radio"; through 6/13. Hearn, 39 Wooster St. (941-7055).

JULIA FISH—Paintings that depict close-up images of nature and landscape; through 6/27. Lipton, 67 Prince St. (925-7140).

DAN FLAVIN/JUDIE BAMBER—Sculptures from 1963–90, through 6/26/An installation titled "The Cruelty of Precision," through 6/6. Rubin Spangle, 395 W. Broadway (226-2161).

SUSAN FRECON—New watercolors; through 6/30. Markey, 55 Vandam St. (627-4446), Mon.–Sat. 10–6.

VIOLA FREY—New ceramic works, including plates, benches, wall tile pieces, and drawings; through 7/31. Hoffman, 429 W. Broadway (966-6676).

CHARLES GARABEDIAN—Paintings that depict stylized figures in abstracted landscapes, inspired by the artist's re-reading of the *The Iliad*; 6/5–7/10. Louver, 130 Prince St. (925-9205).

GUERCINO (GIOVANNI FRANCESCO BARBIERI)—Drawings of historical and religious subjects and scenes from nature and daily life, on loan from the British Royal Collection at Windsor Castle; through 8/1. The Drawing Center, 35 Wooster St. (219-2166).

PASCAL GIRAUDON/STEVEN LOWY—A collaborative conceptual art project that documents the urban environment with monoprints and film in diptychs and triptych; through 6/16. Portico, 139 Spring St. (941-1444).

JAN GROTH—Recent drawings, tapestries, and sculpture; through 6/6. Brown, 23 Watts St. (219-1060).

PETER HALLEY—New paintings that incorporate an expanded range of color and configurations; through 6/27. Gagosian, 136 Wooster St. (228-2828).

IONE HANEY—Paintings in oil and metallic leaf on black-and-white photographs; through 6/9. Bace, 2 Bond St. (388-9755).

JACQUELINE HUMPHRIES—Recent paintings; through 6/20. Good, 532 Broadway (941-8066).

BYRON KIM/KIKI SMITH—192 "Skin" paintings executed from life/A cast aluminum diptych representing 3000 square inches of skin, the total surface area of the average human. Through 6/6. A/C Project Room, 580 Broadway (226-7271).

GARY KOMARIN—Multi-layered abstract paintings; through 6/27. Klarfeld Perry, 472 Broome St. (941-0303).

MARCUS LEATHERDALE/WELLINGTON REITER—New works that explore the human body as a sculptural form/A site-specific installation of found objects, including a 50-foot antique racing scull, rubber bricks, and outboard motors. Through 7/24. Roger, 136 Prince St. (966-4017).

LI LIN LEE—Paintings on burlap and canvas and works on paper; through 6/13. Donahue, 560 Broadway (226-1111).

ALFRED LESLIE—His figurative "Red Paintings" executed between 1973–75; through 6/27. Flynn, 113 Crosby St. (966-0426).

JILL LEVINE—Painted sculpture; through 6/27. Fiction-/nonfiction, 21 Mercer St. (941-8611).

GLENN LIGON/JUDY PFAFF—New paintings/A new sculpture installation. Through 6/6. Protetch, 560 Broadway (966-5454).

JOHN LINDELL—Works that explore the conflict between homosexual lust and political affiliation, using flags, banners, and columns of text; through 6/27. Cugliani, 40 Wooster St. (966-9006).

ANA LINNEMANN—An installation that uses objects to instigate a process of aging and eradication; through 6/19. Yi, 249 Centre St. (334-5189).

HUNG LIU—Paintings and sculpture based on turn-of-the-century photographs of young prostitutes in China; through 6/27. Steinbaum, 132 Greene St. (431-4224).

JOHN MACWILLIE—Plastic boxes that contain various materials in states of transformation, in a series titled "The Calaveras Cantos: A book of origins"; through 6/30. Morrison, 59 Thompson St. (274-9059).

ILONA MALKA—Paintings that depict isolated personal symbols within a stage-like setting; 6/4–30. Helander, 415 W. Broadway (966-9797).

CURTIS MITCHELL—An installation that is an investigation of urban materials and domestic objects in a state of repair and disrepair; through 6/13. Rosen, 130 Prince St. (941-0203).

ROBERT MORRIS—Recent felt sculptures and one felt piece from the 1970s; through 6/27. Sonnabend, 420 W. Broadway (966-6160).

GUSTAVO MUNROY/ALBERTO VENEGAS—Painted woodblocks/Fresco paintings on stones that have fallen from old buildings. Through 6/27. Cavin-Morris, 560 Broadway (226-3768).

MARKUS OEHLEN—Large-scale drawings; through 6/26. Nolan, 560 Broadway (925-6190).

JUDY PFAFF—Seven new etchings concerned with light and shadow, water, dust, and smoke, and a recent sculpture; 6/4–7/18. Crown Point Press, 568 Broadway (226-5476).

JONATHAN PHILLIPS/GINNIE GARDINER—New paintings by both. Through 6/20. Staempfli, 415 W. Broadway (941-7100).

TIM ROLLINS AND K.O.S./YOKO ONO—Recent collaborative paintings inspired by Stephen Crane's *The Red Badge of Courage*, Franz Kafka's *Amerika*, and other classic works of literature; through 6/27/Works from the series "Endangered Species 2319-2322"; through 6/27. Boone, 417 W. Broadway (431-1818).

EDWIN RUDA—Recent abstract paintings that explore relationships between color and form; through 6/23. Kelly, 591 Broadway (226-1660).

CHRISTY RUPP/GARY SCHNEIDER—Recent sculpture that focuses on pollution and its effect on the environment/Photographs derived from 18th and 19th-century engravings and watercolors. Through 6/27. P.P.O.W., 532 Broadway (941-8642).

ARSEN SAVADOV/GEORGII SENCHENKO—Collaborative installations by two Ukrainian artists that are intended as a farewell to the art of the 1980s; through 6/14. Beran-E.N., 138 Greene St. (431-1010).

ALAN SCARRITT—Drawings and sculptures that combine photography, text, light, steel, and glass; through 6/29. Engelhorn, 591 Broadway (966-6882).

JULIAN SCHNABEL—New paintings from his "Hurricane Bob" series; through 6/26. Pace, 142 Greene St. (431-9224).

KIKI SMITH—New work; through 6/3. Fawbush, 76 Grand St. (274-0660).

JESSICA STOCKHOLDER—An installation with sculpture and wall painting; through 6/6. American Fine Arts Co., 40 Wooster St. (941-0401).

MASAMI TERAOKA—Watercolors inspired by the Japanese ukiyo-e woodblock print that refer to the AIDS crisis, censorship, and other contemporary issues; through 6/24. Auchincloss, 558 Broadway (966-7753).

JIM WAID—Recent abstract paintings based on nature; through 6/13. Rosenberg, 115 Wooster St. (431-4838).

PURVIS YOUNG—Drawings on the pages of discarded books by this self-taught Miami artist; through 6/27. Ricco/Maresca, 105 Hudson St. (219-2756).

ELYN ZIMMERMAN—New sculpture; through 7/11. 65 Thompson Street, 65 Thompson St. (219-2219).

JOHN ZINSSER—Non-objective paintings that emphasize a blunt, literal use of materials; through 6/30. Koury, 89 Greene St. (334-5155).

Other

CAROL Z. BRODY—Abstract watercolors; through 6/12. Pen and Brush, 16 E. 10th St. (475-3669).

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

SPRING HURLBUT—Recent sculpture that investigates the origins of architectural ornamentation, incorporating ornamental molding, bones, eggs, horns, and other materials; through 6/26. Municipal Art Society, 457 Madison Ave. (206-6674).

LIN LIN (BILLY HARLEM)—Abstract and politically-based paintings by this Chinese artist who was shot and killed while sketching on a sidewalk in Times Square in August 1991; 6/8–30. City University Graduate Center Mall, 33 W. 42nd St. (642-2634).

FRANCESCO PISTOLESI—New works; through 6/6. The Gallery, Three Zero, 30 Bond St. (505-9656).

HAROLD SHAPINSKY—A retrospective of Abstract Expressionist paintings; through 6/27. The National Arts Club, 15 Gramercy Park South (475-3424), Mon.–Sat. 12–6.

YEHUDA BEN-YEHUDA—Figurative paintings from the past thirty years; through 6/7. La Galeria, 6 E. 1st St. (505-2476), Wed.–Sun. 1–6.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—The Mark Hotel, 25 E. 77th St. (439-6800). "The Poetic Trace: Aspects of British Abstraction Since 1945," with paintings by Davie, Hitchens, Hodgkin, Nicholson, Scott, others; through 6/27.

BERRY-HILL—11 E. 70th St. (744-2300). Landscape paintings by Bellows, Henri, Sloan; through 6/27.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Watercolors by British artists of the 18th, 19th, and 20th centuries, including Bell, Freud, Gainsborough, John, Turner, Varley, others; through 6/5.

ELKON—18 E. 81st St. (535-3940). Works on paper by Balthus, Botero, Dubuffet, Gilot, Matisse, Motherwell, Picasso, Tapies, others; through 6/6.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Works that depict the male nude, by Bergt, Cadmus, Connelly, Freud, Kardon, McNeely, Resika, Trieff, Wong, others; through 6/5.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0413). "Landscapes Real and Imagined," with works by Felderman, Mantooth, Stefan-Cole, Watler; through 6/20.

SHEPHERD—21 E. 84th St. (861-4050). European paintings, drawings, and sculpture, by Beran, Chatallon, Granet, Hertel, Wittmer, Falguiere, Wijnants; through 6/20.

SPANIERMAN—50 E. 78th St. (879-7085). "In the French Spirit: American Artists in France, 1875–1925"; "American Modern and Contemporary Artists, 1920s–1980s"; through 6/27.

STONE—48 E. 86th St. (988-6870). Recent works by gallery artists; through 7/1.

YORK—21 E. 65th St. (772-9155). "An Eye for Detail: Trompe L'Oeil and Exactitude in American Art," with works by Decker, Harnett, Hill, R. Peale, Lucioni, others; through 6/26.

57th Street Area

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Barroco de la Nueva Granada," with colonial art from Colombia and Equador; through 7/12.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). Works on paper celebrating the pleasures of food, by Bacon, Dickson, Dine, Lozowick, Marsh, Sloan, Thiebaud, Warhol, others; 6/3–7/3.

BALDACCI-DAVERIO—41 E. 57th St. (826-4210). "A Short History of Modern Italian Sculpture," with works by Boccioni, Chia, Fontana, Manzu, Marini, Rosso, others; through 6/28.

BORGENICHT—724 Fifth Ave. (247-2111). Works by Romberger, Toepp, White; 6/4–7/31.

DEUTSCH—29 W. 57th St. (754-6660. "American Cubism: 1909–49," with paintings and sculpture by Archipenko, Demuth, Marin, Roszak, Zorach, Weber, others; through 6/3.

EMMERICH—41 E. 57th St. (752-0124). Table-top sculpture by Alechinsky, Arp, Calder, Di Suvero, Ginnever, Hepworth, Noguchi. Picasso, Wilmarth, others; though 6/26.

HAIME—41 E. 57th St. (888-3550). 10th anniversary exhibition, with works by Caballero, Dunoyer, Kadishman, Larraz, Merlino, Reice, Sutil, Tacla, Vari, others; through 6/15.

HAMMER—33 W. 57th St. (644-4400). Works from the past 100 years by 26 Argentinian artists; through 6/19.

MCKEE—745 Fifth Ave. (688-5951). Works by gallery artists; through 6/26.

PAINEWEBBER—1285 Ave. of the Americas (713-2869). "Ten From Queens," with works by Azaceta, Brown, Henry, Johnson, Hee Sook Kim, Phillips, Plachy, Rodriguez, Villinski, Walkingstick; through 6/26.

PRATS—24 W. 57th St. (315-3650). Works by Aguilar, Amat, Cotanda, Lledos, Perejaume, Usle, Zush; through 6/27.

RAYBURN FOUNDATION—41 E. 57th St. (832-7540). Sculpture by Boccioni, Chia, Gemito, Fabbri, Fazzini, Paladino, Raphael; through 6/28.

REECE—24 W. 57th St. (333-5830). Works by Cifolelli, Gaughran, Levinstone; through 6/6.

ROSENBERG & STIEBEL—32 E. 57th St. (888-5008). "Miracle in Memphis," with paintings, porcelain, glass, ceramics, and other works on loan from the Dixon Gallery and Gardens in Memphis, Tennessee; through 6/15.

ROSS—50 W. 57th St. (307-0400). Works by artists who use transparent material in a variety of forms, including Bauermeister, Dill, Grimes, Hristoff, Knowlton, Luce, Minter, Name, Sonnier, Stone, Wilmarth, others; through 6/26.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

TATISTCHEFF—50 W. 57th St. (664-0907). "Isolation," with paintings by Chapman, Davis, Hannah, McCleary, Radford, Supplee, Van Wieck, others; 6/4–30.

TILTON—24 W. 57th St. (247-7480). "Through the Looking Glass," with works that explore issues of interactivity, 'cyberpunk' aesthetics, and virtual reality; 6/4–7/3.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "An Esemplastic Shift," with paintings and sculpture by Apfelbaum, Ball, Bullock, Meyer, Spear, Szold, others; 6/5–7/1.

ALA—560 Broadway (941-1990). Works by Accardi, Bainbridge, Boetti, Chandler, Flavin, Gormley, Vedova; through 7/30.

ART

ALAN—524 Broadway (226-5145). Works by Decredico, Martin, Mazal, Valincius; through 6/6.

ALEXANDER—59 Wooster St. (925-4338). Works by Bordo, Dorner, Guzman, Lemieux, Mullican, Raetz, Ruckriem, Zaugg; through 7/10.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). "Artists of Conscience II," with works by Arai, Doogan, Sakoguchi; through 6/20.

ARENA—128 Wooster St. (226-1420). New paintings by Hyde, Lomberg, Marcaccio; through 6/27.

ARTISTS' MUSEUM—240 Centre St. (925-4322), Tue.-Sat. 12-6. "Color as Subject," with works by Blaine, DeNiro, Freilicher, Matthiasdottir, Phillips, Resika, others; through 6/1.

BITTER-LARKIN—597 Broadway (219-0150). "Painterly Object," with works by Allain, Black, Craven, Meyer, Thulin, Turkle, West; through 6/6.

ERGANE—469 W. Broadway (228-9600). Works by Arranz-Bravo, Basquiat, Francis, Haring, Kafanov, Mabe, Pizzi; through 6/30.

GALLOZZI—203 W. Houston St. (645-9306). Works by British Surrealists and Neo-Romantics from 1935–55, including Moore, Piper, Sutherland, others; through 6/20.

HAWKINS—448 W. Broadway (477-5699). "The Pop Body," with works by Borrok, Durward, Erman, Mitchell, Semmes, Warwick, Wynne; through 6/11.

HUMPHREY—594 Broadway (226-5360). Works by six Latin American women artists, including Delgado, Grilo, Parra, Porter, Sanin, Tiscornia; through 6/6.

KLAGSBRUN—51 Greene St. (925-5157). Works by Lidrbach, Mosher, Oppenheim; through 6/30.

LEDISFLAM—584 Broadway (925-2806). Works on paper by Acheson, Adkins, Engels, Harrison, Mannarino, Mann, Masters, McGill, Sillman, Smith, others; through 6/27.

LEE—588 Broadway (966-2676). Works by Chidester, Harwicke, Samuel, Smith; through 6/21.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Berkenblit, Oehlen, Rockman, Taaffe, Wool; through 6/5.

MARCUS—578 Broadway (226-3200). Works by gallery artists and an installation work by Susan Chrysler White; 6/4–27.

MARUNOUCHI—560 Broadway (274-8087). Works by Baker, Dupuis, Gagnon, Ishibashi, Rice, Vaux, others; through 6/6.

PERLOW—560 Broadway (941-1220). Works on paper by Boris, Greene, Gwyn, Kahn, Pace, Resika, Welliver; through 6/13.

POSTMASTERS—80 Greene St. (941-5711). "Morality Cafe," with works by Chambers, Dikeou, Finch, Harrison, Horowitz, Lekay, Schumann, Sheehan; 6/6–7/18.

ROSEN—130 Prince St. (941-0203). Works by Di Benedetto, Grodesky, Halley, Parrino; 6/5–27.

SERMAS—19 Greene St. (431-5743). Works on paper by Edwards, Frehm, Hettmansperger, Manter, Siegel; 6/3–27.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition, Part III," with works by Briggs, Calcagno, Cherry, Dehner, Kurtz, Laufer, Pavia, others; photographs of New York artists taken during the 1950s by Arthur Mones; through 7/31.

STEINGLADSTONE—99 Wooster St. (925-7474). Works by Barney, Reveles, Rubins; through 7/31.

STELLWEG—87 E. Houston (431-5556). Works by Bravo, Elizondo, Ferraz, Palacios, Velarde, Yampolsky, others; through 6/27.

TELLER—568 Broadway (941-7335). Lithographs from the 1930s and 1940s by Will Barnet and by artists for whom he printed, including Ajay, Bourgeois, Gropper, Moore, Schrag, others; through 6/5.

TOLL—146 Greene St. (431-1788). "Hand & Eye-Modeled Sculpture," with sculpture by Bourgeois, Cemin, Consagra, Kirili, De Kooning, Pondick, West, Winer; through 6/6.

TRENKMANN—189 Lafayette St. (274-8273). "Land," with paintings by Edelman, Kahn, Leaf, Martin, Price, Taylor, others; 6/3–27.

TRIBECA 148—148 Duane St. (406-4073). Works by Ayre, Brinson, Devine, Haley, Moore, others; through 6/13.

WEBER—142 Greene St. (966-6115). Works by Allen, Buren, Fulton, Haacke, Jetelova, Kendrick, LeWitt, McCollum, Smithson; through 6/20.

WEISS—68 Laight St. (925-7313), Thu.-Sat. 12-6. "Mysterious Presence," with works by DeSando, Edwards, Johnstone, Morgan, Neumuth, Savidge; 6/6–7/18.

Other

ART SPACE—467 Amsterdam Ave. (795-7735). Paintings by Braes, Evans, Frady, Glantzman, Mulhern, Willis; through 6/21.

COLUMBIA UNIVERSITY—Broadway and 116th St. (854-7288), Wed.-Sun. 1-5. Japanese art from the collections of Columbia University, by Hiroshige, Hokusai, Harunobu, Gakutei, Kunisada, Utamaro, Eishi, others; through 6/12.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Baj, Breton, Benoit, Man Ray, Penrose, Tanning, others; through 6/27.

EMPIRE-FULTON FERRY STATE PARK—New Dock St. on the East River, Brooklyn, daily 10-6. Brooklyn Waterfront Artists Coalition's "Tenth Anniversary Outdoor Sculpture Show"; through 6/28.

INTAR—420 W. 42nd St. (695-6135). "The Migrations of Meaning: Part III," with works by Bates, dos Santos, Lathern; through 6/30.

WHITE COLUMNS—154 Christopher St. (924-4212). "Little Women/Little Men (markers of diminished lives)," with works by Baker, Biggs, De Jong, Pearlman, Scobel, others; "White Room Program: Shirley Irons, Jane Fine, Elizabeth Berdann"; through 6/28

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.-Sun. 12-5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

JENNIFER BOLANDE—New photographs; through 6/13. Metro Pictures, 150 Greene St. (925-8335).

MARILYN BRIDGES—Aerial photographs of Nazca, Machu Picchu, Stonehenge, pyramids in Mexico and Egypt, and temples in Greece; through 7/14. New York Open Center, 83 Spring St. (219-2527).

COWLES—420 W. Broadway (925-3500). Photographs by Burns, Plauto, Sturges; 6/6–27.

ADAM FUSS—Recent cibachrome photograms that depict silhouettes of babies swimming in pools of golden liquid; through 6/6. Miller, 41 E. 57th St. (980-5454).

GANYMEDE—22 W. Houston St. (255-6755), suggested donation. Photographs by 50 people living with HIV/AIDS; 6/7–30.

GAYLEN GERBER/CERITH WYN EVANS—Recent photographs that render an object nearly invisible/Works in which strips of videotape are hung in front of movie lamps. Through 6/6. Wooster Gardens, 40 Wooster St. (941-6210).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11-8, Wed.-Sun. 11-6. $3.50; students and seniors $2. Through 6/1: "Dmitri Baltermants: A Soviet Photojournalist's Retrospective, 1939–89"; "About Face: Photographic Portraits from the I.C.P. Permanent Collection."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11-8, Wed.-Sun. 11-6. $3.50; students and seniors $2. Through 7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

MARK KANE—Photographs of the New Mexico landscape; through 6/27. Nikon House, 620 Fifth Ave. (586-3907).

ANDRE KERTESZ—Black-and-white photographs taken in Hungary, Paris, and New York; through 6/20. Staley-Wise, 560 Broadway (966-6223).

KLEIN—594 Broadway (431-1980). Photographic works by Casebere, Leibowitz, Reichek, Semmes; 6/4–7/31.

LIEBERMAN & SAUL—155 Spring St. (431-0747). Photographs by Deroo, Svenson, Umbrico, Schneider; through 7/3.

E. IRA MCCRUDDEN—Black-and-white photographs that celebrate New York's fringe citizenry; 6/3–7/3. Wessel O'Connor, 60 Thomas St. (406-0040).

NEIKRUG—224 E. 68th St. (288-7741), Fri. and Sat. 1-6. "Rated X," with photographs by Kroll, Lupino, Mapplethorpe, Montanari, others; through 6/27.

NOSEI—100 Prince St. (431-9253). Photographic works by Brooks/Alexander, Dunning, Goldhagen, Reichek, Richter, Schneider, Wats, Welch, Welling; 6/5–7/3.

LAURIE NOVAK—Large-scale color photographs of reconstructed images drawn from her own experiences; through 7/3. Baum, 588 Broadway (219-9854).

P.S. 122—150 First Ave. (228-4150). Photographs by Czarnecki, Kippen, Rubin; through 6/14.

RICE—325 W. 11th St. (366-6660). "Safe Place," with photographs by Gallagher, Rice, Tinglin, Van Riper, West; through 6/15.

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

CINDY SHERMAN—Portraits from the 1980s; through 6/13. Horan, 35 E. 67th St. (517-9410).

LORNA SIMPSON—Recent color Polaroids and an installation; through 6/20. Baer, 476 Broome St. (431-4774).

SANDY SKOGLUND—New still lifes of food; through 6/19. Borden, 560 Broadway (431-0166).

MICHAEL SPANO—Grids made up of multiple gelatin silver prints depicting photograms of tabloid headlines; through 6/30. Miller, 138 Spring St. (226-1220).

SWISS INSTITUTE—35 W. 67th St. (496-1759), daily 2-7, closed Wed. Photographs of American artists by Burckhardt, Isler, Kayser; through 6/30.

PHILIP TSIARAS—A survey of photoworks from 1980–90; through 6/12. TriBeCa, 51 Hudson St. (233-5858).

ANDY WARHOL—Photographs from the 1970s and 1980s, of Mick Jagger, Truman Capote, Liza Minnelli, and others; through 6/13. Pace/MacGill, 32 E. 57th St. (759-7999).

ZABRISKIE—724 Fifth Ave. (307-7430). "Multiple Exposure: The Group Portrait in Photography," with works by Arbus, Barney, Erwitt, Namuth, Penn, Winogrand, others; through 6/27.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.-5, Tue. 10 a.m.-8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.'" Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 8/2: "Frank Gehry: New Bentwood Furniture Designs." Through 7/26: "A Decade of Craft: Recent Acquisitions, Part I, Glass and Wood."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.-Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 1/17/93: "Global Warming: Understanding the Forecast."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.-Fri. 12-4, Sat. and Sun. 12-6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6 (Fri. until 8), Sun. noon-5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja." Through 7/19: "Challenging the Past: The Paintings of Chang Dai-chien."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $3, $2 students, $1 seniors, free for children under 12. Through 8/2: "Artist in the Marketplace XII"; "Contemporary Painting and Calligraphy from Japan"; "The North American Trophy Room: Recent Works by Francisco Alvarado-Juarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation $4;

students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists." Through 9/6: "Jin Soo Kim: Grand Lobby Installation."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12, $1; free Wed. Permanent exhibits with art, photographs, documents, and memorabilia on the history of Brooklyn and its people.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 8/14: "Come All You Gallant Heroes: The World of the Revolutionary Soldier."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Closed for restoration; will re-open 6/28.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Thur., Sat. 10 a.m.–5, Fri. 10 a.m.–9, Sun. 12–5.$2, children $1. Through 6/30: "Glenview Mansion: Orientation Gallery and Touch Collection." Through 6/21: "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson.

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 7/2: "Japanese Folk Art: A Triumph of Simplicity."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–4. Free. Through 11/30/92: "Meddling With Peddling: The Pushcart Wars." Through 11/30/92: "One Third of a Nation: Photographs by Arnold Eagle."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." Through 10/25: "Modern Design: 1890–1990." Through 7/12: "Andrea Mantegna." Through 7/12: "Korean Ceramics from the Ataka Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/2: "Sketching at Home and Abroad: British Landscape Drawings, 1750–1850." Through 8/2: "Treasures from the Permanent Collections." Through 8/2: "Leaping the Fence: The English Landscape Garden."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." 6/4–9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 7/7: "Gertrude Käsebier, Photographer." Through 6/2: "Projects: Matthew McCaslin." Through 8/9: "Antoni Tapies in Print." Through 8/9: "More Than One Photography." Through 6/30: "Projects: Felix Gonzalez-Torres."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York." Through 8/30: "Walt Whitman and New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 6/28: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection." 5/28–9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection."

NEUBERGER MUSEUM—State University of New York at Purchase, 735 Anderson Hill Rd., Purchase, N.Y. (914-252-6100). Tue.–Fri. 10 a.m.–4, Sat. and Sun. 11 a.m.–5. $3 suggested contribution. Through 7/5: "Alison Saar: Inside Looking Out." Through 9/20: "George Segal: Graffiti Wall and Selected Works."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/16: "Last Words: An Installation by Seyed Alavi." Through 8/16: "The Art Mall: A Social Space."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context." Through 7/12: "Forever Wild: The Adirondack Experience."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*." Through 7/18: "Hail Delirium! Dorothea Tanning: Illustrated Books and Prints." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater." Through 6/10: "Judy Garland: A Celebration."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/21: "Slow Art: Developments in Real Painting in New York"; "Sculpture by Henk Visch."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/14: "Sergei Bugaev 'Afrika'." Through 6/14: "Robin Stanaway."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 12/30/92: "Of Sailing Ships and Sealing Wax: 25 Years of Collecting."

STORM KING ART CENTER—Old Pleasant Hill Road, Mountainville, N.Y. (914-534-3190). Daily 11 a.m.–5:30. $5; seniors and students $3. A four hundred-acre sculpture park with permanent outdoor installations by Alice Aycock, Alexander Calder, Mark di Suvero, Barbara Hepworth, Henry Moore, Louise Nevelson, Isamu Noguchi, Richard Serra, David Smith, and Kenneth Snelson. Through 10/31: "Ursula von Rydingsvard: Sculpture."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7: "Africa and the Diaspora: Selections from the Permanent Collection." Through 6/7: "The Art of Archibald J. Motley, Jr."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $5; students and seniors $3. "Calder's Circus." . . . 6/5–8/30: "The Paintings of George Bellows." Through 6/21: "Joan Mitchell: Pastel." Through 7/12: "Richard Prince." Through 9/20: "Gifts and Acquisitions in Context." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 6/20: "Judith Shea: Monuments and Statues." Through 7/2: "Gary Simmons: The Garden of Hate." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 7/10: "The Power of the City/The City of Power."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/4 at 10 a.m. and 2: "Chinese Ceramics and Works of Art." On view from 5/30. 6/6 at 10 a.m.: "Important Decorative Arts, Arts and Crafts, and Architectural Designs and Commissions." On view from 5/30. 6/9 at 10 a.m.: "Printed Books and Manuscripts, Including Literature, Natural History, and Americana." On view from 6/6.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 6/5 at 10 a.m.: "20th-Century Decorative Arts and Arts and Crafts." On view from 5/30. 6/9 at 10 a.m. and 2: "Antique and Fine Jewelry." On view from 6/6.

DOYLE—175 E. 87th St. (427-2730). 6/3 at 10 a.m.: "Belle Epoque: 19th and 20th-Century Decorative Arts." On view from 5/30.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/3 at 10:15 a.m. and 2: "Chinese Works of Art." On view from 5/30. 6/4 at 10:15 a.m. and 2: "Japanese Works of Art." On view from 5/30. 6/5 at 10:15 a.m.: "Sporting Paintings." On view from 5/30. 6/5 at 2: "Korean Art." On view from 5/30. 6/6 at 10:15 a.m. and 2: "Oriental Deco." On view from 5/30. 6/8 at 10:15 a.m. and 2: "Arcade Jewelry." On view from 6/2. 6/9 at 10:15 a.m. and 2: "Important Jewelry." On view from 6/2.

SWANN—104 E. 25th St. (254-4710). 6/4 at 1: "Works of Art on Paper." On view from 5/30.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 3

INDIGO GIRLS—With singer-songwriter Matthew Sweet. The Beacon Theatre, Broadway and 74th St. (496-7070), at 8. Sold out.

JOHN KELLY, countertenor-multi-media artist. Taking on the persona of cabaret singer Dagmar Onassis, Kelly performs "Arias I Love," featuring songs and arias from the Italian and English Baroque, Italian operas, and French and German Art Songs. Also, works by Purcell, Handel, Verdi, Mahler, Faure. Weill Recital Hall at 8. $30.

HEIDI SKOK, soprano. Works by Dowland, Bach, Barber, Obrados, and Argento in a benefit for Hearts and Voices and SafeSpace. Church of St. Mary the Virgin, 139 W. 46th St. (354-7233), at 7:30. $20.

NEW YORK CONSORT OF VIOLS—The vocal quintet Zephyrus with vihuelist Michael Jaffee performs Spanish music from the 1600's, including works by Cabezon, Diego Ortiz, Hernando Franco, Alonso Mudarra, Luis de Milan. Wallace Hall, St. Ignatius Loyola, Park Ave. and 84th St. (580-9787), at 8. $10.

REGGIE WORKMAN TRIBUTE CONCERT—The jazz composer-bassist collaborates with percussionist Milford Graves and violinist Jason Hwang. Alternative Museum, 549 Broadway, between Houston and Prince Sts. (966-4444), at 8. $10.

THE MERIDIAN ARTS ENSEMBLE OF JUILLIARD SCHOOL—Works by Lutoslawski, Anthony Holborne, Bach, Ewald, Alexander Arutiunian, Sampson. Bryant Park, Sixth Ave. and 42nd St., at 5:30. Free.

JESSIE MAE HEMPHILL AND LONNIE PITCHFORD, blues guitarists. World Financial Center Winter Garden, West St. between Liberty and Vesey Sts., at 7:30. Free.

Thursday, June 4

"AIDS QUILT SONGBOOK"—This song-cycle for baritone voice is a collaboration between eighteen American composers (including John Harbison, Elizabeth Larson, Ned Rorem, John Musto) and eighteen poets who have written about AIDS or have HIV/AIDS themselves; featuring baritones William Parker (who conceived of the project), Kurt Ollman, William Sharp, and Sanford Sylvan. Alice Tully Hall at 8. $15–$25; $100–$1000 benefit tickets for AIDS Resource Center are available by calling 799-5080.

INDIGO GIRLS—With singer-songwriter Matthew Sweet, the Beacon Theatre, Broadway and 74th St. (496-7070), at 8. $23.50.

NEW YORK NEW MUSIC ENSEMBLE—Premiere of John Eaton's *Peer Gynt: A Theatrical Piece for Instrumentalists,* a collection of ten fragments of Ibsen's play scored for flute, clarinet, violin, cello, piano, and percussion; Oliver Knussen's *Masks;* Diana McIntosh's *Eliptosonics.* The Kitchen, 512 West 19th St. (633-6260), at 8. $12.

NEW YORK CONTEMPORARY MUSIC BAND—Works by Goffredo Petrassi, Argento, others. Washington Square Church, 135 W. 4th St. (362-5138), at 8. $5.

"RED NATIONS SURVIVORS RUN BENEFIT CONCERT"—Featuring Ronnie Crepeau, Jan Corliss, Bone People, Linda Ross, Los Incas, Sam the Wagon, SPQR, Junkyard Angels, Murmus, Liquid Lovers. Kenny's Castaways, 157 Bleeker St. (473-9870), at 6. $5.

GLEN VELEZ TRIO—With flutist Steve Gorn. Original compositions for frame drums, flutes, and percussion. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

THE POWELL QUARTET—The flute quartet performs works by Mozart, Wouters, Scott Pender, Ezra Laderman; plus, Renaissance music. St. Paul's Church, Broadway and Fulton St. (602-0768), at noon. $2.

DAVID DARLING, composer-cellist. Classical, ethnic, jazz, and pop music. South Cove, Battery Park City, six blocks south from the World Financial Center (248-4990), at 7. Free.

JOHN ENGLAND BAND—Jazz/pop group. Hammarkjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

BARGEMUSIC—Violist Misha Amory, pianist Ursula Oppens, clarinetist David Shifrin. Bruch's Four Romantic Pieces for Clarinet, Viola, and Piano, Op. 83; Brahms's Sonata for Viola and Piano in E-Flat; J. Towers's Fantasy for Clarinet and Piano; Mozart's Trio for Clarinet, Viola, and Piano in E-flat. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, June 5

"NORTH CAROLINA FAMILY GOSPEL"—The Carnegie Hall Folk Festival continues with the *a cappella* Gospel Christian Singers, the Thomas Sisters, and the Gospel Soul Singers. Weill Recital Hall at 8. $20.

CONCORDIA—David Ogden Stiers and Carole Shelley narrate the premiere of Freyda Thomas and Patricia Braun's *The Creature Concert,* a satirical parable reflecting environmental issues, set to music by Gary Anderson. Also, Copland's *Appalachian Spring;* Clarinet Concerto, featuring Sharon Kam; David Heath's *The Frontier.* Alice Tully Hall at 8. $20, $25.

NEW YORK NEW MUSIC ENSEMBLE—See 6/4.

"A WORLD OF PERCUSSION"—Featuring the Japanese drumming of Soh Daiko, the women's ceremonial drumming group Mob of Angels, Mar and Magatte from Senegal, balafon player Jerome Cooper, Tootie Heath, and Adam Rudolph. Symphony Space at 8. $15.

ELECTRIC DIAMOND, electronic classical chamber ensemble featuring Stuart Diamond on the Lyricon Wind synthesizer and Don Slepian on the Kurzweil/Mirage keyboard. Steinway Hall, 109 W. 57th St. (877-1681), at 7:45. Free.

MERIDIAN ARTS ENSEMBLE—See 6/3. Today at 12:30.

BARGEMUSIC—See 6/4.

LISA GUTKIN AND PETER KNIGHT—Original compositions as well as improvised pieces infused with classical and celtic style. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972), at 9:30. $6.

Saturday, June 6

ROBERT STALLMAN, flutist; with flutists Donna Elaine, Amy Hersh, Joseph Trent, pianist David Buechner. Works by Mozart, Barber, Piston, McKinley, Ross Moyer, Franz Doppler, Toni Lester, Joseph Cancellaro, Vivaldi. Weill Recital Hall at 8:30. $10.

FRANCES HAYWOOD, mezzo-soprano; with pianist Warren George Wilson. Works by Handel, Brahms, Saint-Saens, Honneger, Barber, Harry T. Burleigh, Leslie Adams, Betty Johnson King. Alice Tully Hall at 5:30. $18.

"A WORLD OF PERCUSSION"—Featuring percussionist Don Cherry, jazz drummer Ed Blackwell, Brazilian drummer Nana Vasconcelos, samba-reggae ensemble Lyakekere, Adam Rudolph, West African drummer Yaya Diallo, and Paul Berliner on mbira (national instrument of Zimbabwe) and the Kudu horn. Symphony Space at 8. $15.

YASUKO FUTAGI, pianist. Weill Recital Hall at 2. $10.

ADAM PLACK, Australian didjeridu player and composer. Solo concert accompanied by the sounds of nature. New York Open Center, 83 Spring St. (219-3739), at 8. $10.

"RED NATIONS SURVIVORS RUN BENEFIT CONCERT"—Featuring El Nino, Los Incas, Seventh Generation, Chili Pop; Leta Rector, Hells Kitchen, Silver Cloud Singers, Horse You Rode In On, R.U. Ready, Flay of Soul. Amazon Club, Pier 25, West Side Highway (227-2900), at noon. $8.

SCHANZER/SPEACH DUO—Featuring guitarist Jeffrey Schanzer, pianist Bernadette Speach; with composer-trumpeter Wadada Leo Smith. Premiere of Smith's *Rain Flower;* Speach's *Chosen Voices;* Schanzer's *To War, For Empire,* based on text by death-row prisoner Mumia Abu-Jamal. Lafayette Avenue Presbyterian Church, 85 South Oxford St., Brooklyn (718-972-3085), at 8. $5.

HAPI RE—The band celebrates African Unity with African drumming, folk songs, chants, and street rhythms; with Malaki Ma Kongo performing *Rite of Passage,* a Congolese folkloric dance/drama. Lehman Center Theater, Lehman College campus, Bedford Park Boulevard and Goulden Ave., Bronx (212-960-8433), at 8. $5, $8.

Sunday, June 7

ROBERT STALLMAN, flutist; with pianist David Buechner, pianist-harpsichordist Phillip Bush, flutists Helen Campo, Donna Elaine, Amy Hersh, others. Works by Copland, Paul Brainard, Mitch Hampton, David Hawthorne, He Jin Gim, Friedrich Kuhlau, Daniel W. Hosken, others. Weill Recital Hall at 2. $10.

MONGO SANTAMARIA AND GROUP—Jazz. Henry Street Settlement Music School, 466 Grand St. (598-0400), at 7. $10.

JOHN KELLY—See 6/3. Tonight at 7:30.

RUSSIAN MUSICAL ARTS SOCIETY—Piano and vocal works by Vladimir Ryabov and Victor Copytsko who will both be present for discussion. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (316-7563), at 3. $10.

"SOMOS BORICUAS"—("We are Puerto Rican"), City Lore's day long festival of Puerto Rican traditions, featuring the ensembles Los Pleneros del Truco, Cuerdas de Borinquen, New York salsa group Manny Oquendo y Libre, others. Rumsey Playfield, Central Park, 82nd St. near Fifth Ave., at 1. Free.

COMPOSERS STRING QUARTET—Violinists Matthew Raimondi, Anahid Ajemion, violist Ronald Carbone, violincellist Mark Schumann; with pianist Evelyne Crochet. Puccini's *Elegy;* Webern's *Langsamer Satz;* Turina's *La Oracion del Torero;* Mozart's Quartet in G Minor for Violin, Viola, and Cello, K. 487; Tchaikovsky's Quartet in D, Op.11. A benefit for the Actors' Fund AIDS Initiative, dedicated to the memory of Karl Bargen. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 7. $10.

ST. GEORGE'S EPISCOPAL CHURCH CHOIR, Kenneth Dake conductor-organist. Bach's Cantata No. 34, "O Ewiges Feuer, O Ursprung der Liebe." St. George's Episcopal Church, 209 E. 16th St. (475-0830), at 10:50 a.m. Free.

CATHEDRAL COMBINED CHOIRS AND THE ARTEK INSTRUMENTAL ENSEMBLE, Bruce Fifer conductor; with organist Dorothy Papadakos. Music from Monteverdi's *Vesperae Beatae Mariae Virginis*. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (316-7563), at 7. Free.

PAULETTE ATTIE, jazz singer; with pianist Bob Goldstone, tuba player Don Butterfield, drummer Tony Tedesco. *Loves Takes the Rap*. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

SAINT THOMAS CHOIR, Gerre Hancock conductor-organist. Christopher Tye's *The Mass Euge Bone;* William Byrd's *Confirma Hoc;* Thomas Tallis's *If Ye Love Me*. Saint Thomas Church, 1 W. Fifth Ave. (757-7013), at 11 a.m. Free.

BARGEMUSIC—See 6/4. Today at 4. $18.

Monday, June 8

CHAKA KHAN—Apollo Theatre, 253 W. 125th St. (749-5838), at 8. $25–$40.

"UNSUNG AND RARELY SUNG, CUT AND FORGOTTEN SONGS OF RODGERS AND HAMMERSTEIN"—Christine Baranski, Muriel Costa-Greenspon, Bob Cuccioli, Anita Darian, Jack Drummond, Patrice Munsel, Benay Venuta, and Joan Roberts perform songs from *Me and Juliet; Oklahoma!; Pipe Dream; Flower Drum Song; South Pacific*. Also, selected songs, including *There's Always Room for One More; Happy Christmas, Little Friend; When I Go Out Walkin' With My Baby; There's Music in You*. A benefit concert for Bandwagon. Central Presbyterian Church, 593 Park Ave., at 64th St. (947-9023), at 6:30; buffet at 5:30. $15–$30.

"SUMMER SINGS"—The audience joins the New York Choral Society and the Union Theological Seminary in singing Vivladi's *Gloria;* Poulenc's *Gloria*. Church of St. Luke's in the Fields, 487 Hudson St., near Christopher St. (499-6313), at 7:30. $7.

NANCY SCHARFF, soprano; with pianist Paul Sibbersen. Songs by Strauss, Debussy, Schubert, Handel, Gounod; arias by Puccini. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at noon. $2.

TERESA FRANK, pianist. Works by Bach, Mozart, Brahms. Mark Goodson Theater, 2 Columbus Circle (245-1257), at 12:30. Free.

HALCYON WOODWIND QUINTET FROM JUILLIARD—Bryant Park, Sixth Ave. and 42nd St., at 12:30. Free.

TUCK AND PATTI, guitar and vocal jazz duo. Central Park Zoo, Fifth Ave. and 64th St. (307-7171), at 7. $8.

METROPOLITAN SOLOISTS, wind octet. Works by Mozart, Rossini, Beethoven, others. Bennett Park, Fort Washington Ave. and 183rd St., Washington Heights (569-7137), at 7. Free.

Tuesday, June 9

CHAKA KHAN—See 6/8.

TRACY CHAPMAN—With Majek Fashek and Black 47. The Beacon Theatre, Broadway and 74th St. (496-7070), at 8. $30.

RIVERSIDE SYMPHONY, George Rothman conductor; featuring violinist Victor Schutz. Mozart's Divertimento in F, K. 138; Honegger's Symphony No. 2; Martin's Etudes for String Orchestra; Bernstein's *Serenade*. Alice Tully Hall at 8. $14–$25.

"MUSICAL BROADSIDES AND TOPICAL SONGS, OLD AND NEW"—The Carnegie Hall Folk Festival continues with songs as political expression, featuring Mike Seeger, Tom Paxton, Linda Russell, and the Heavenly Tones. Colonial broadsides, early 20th-century pieces, gospel broadsides, contemporary pieces. Weill Recital Hall at 8. $20.

AZZONI-DOVALIS, duo pianists. Schubert's Fantasia in F Minor, Op. 103; Bach's Sonata in G; Brahms's Five Hungarian Dances; Saint-Saens's Introduction and Rondo Capriccioso, Op. 28; Pinto's *Scenas Infantis;* Infante's *Dances Andalouses;* Ravel's *Pavane Pour une Enfante Defunte;* Milhaud's *Sacramouche,* Op. 175b. Merkin Concert Hall at 8. $12.

"RED NATIONS SURVIVORS RUN CONCERT"—Featuring Los Incas, Silver Cloud Singers, Pure Fe, Silver Bird, Willie Nile. S.O.B.'s, 204 Varick St., near Houston St. (243-5062), at 8. $10.

ST. LUKE'S CHAMBER ENSEMBLE—Works by Albinoni, Corelli, Torelli. Bryant Park, Sixth Ave. and 42nd St., at 12:30. Free.

OPERA

GROUP OPERA OF NEW YORK, John Russell and Monica Kuth artistic directors. Verdi's *Rigoletto,* featuring singers from the New York City Opera and the Metropolitan Opera. Good Shepherd Faith Church, 152 W. 66th St. (280-5268). 6/5, 6/6 at 8. $10.

MANHATTAN OPERA ASSOCIATION, Thomas Carlo Bo conductor. Verdi's *La Traviata*. William O'Shea Junior High School, 100 W. 77th St., between Columbus and Amsterdam Aves. (769-4217). 6/6 at 3; 6/8 at 8. $10.

THE RIDGE THEATER, Bob McGrath conductor; featuring baritone Larry Adams and soprano Margaret Bishop. Conrad Cummings's *Photo-Op,* an opera that renders the theatricality of the National Political Convention; with lyrics by James Siena. LaMama Annex Theater, 74A E. 4th St. (254-6468). 6/4–6/7 at 7:30. $12–$15.

REGINA OPERA COMPANY, Gregory Ortega conducting. Lehar's operetta *The Merry Widow*. Regina Hall, corner of 65th Street and 12th Avenue, Brooklyn (718-232-3555). 6/6 at 8; 6/7 at 4. $10.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets: $8–$58. 6/3 at 8: Balanchine's *Raymonda Variations;* Robbins's *Afternoon of a Faun; Antique Epigraphs; Glass Pieces*. 6/4 at 8: Balanchine's *Serenade; Bugaku;* Richard Tanner's *Prague Symphony*. 6/5 at 8: Balanchine's *Divertimento No. 15;* Robbins's *Concertino;* Balanchine's *Prodigal Son;* a Diamond Project ballet. 6/6 at 2: Balanchine's *Donizetti Variations; Bugako;* Balanchine's *Symphony in Three Movements*. 6/6 at 8: *Serenade; Afternoon of a Faun; Antique Epigraphs;* Balanchine's *Slaughter on Tenth Avenue*. 6/7 at 1: *Raymonda Variations; The Waltz Project; Prague Symphony*. 6/7 at 7: Balanchine's *The Four Temperaments; Concertino; Prodigal Son;* a Diamond Project ballet. 6/9 at 8: *Donizetti Variations; The Waltz Project; Prague Symphony*.

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/20. Tickets: $16–$65. 6/3 at 2, 8; 6/4 at 8: *The Sleeping Beauty*. 6/5 at 8; 6/6 at 2: premiere of Agnes de Mille's *The Other;* Mats Ek's *Grass;* Glen Tetley's *Le Sacre du Printemps*. 6/6, 6/8 at 8: *The Other; Grass;* Ulysses Dove's *Serious Pleasures*. 6/9 at 8: *Don Quixote*.

American Repertory Ballet Company

FASHION INSTITUTE OF TECHNOLOGY HAFT AUDITORIUM—6/4–6/6. Tickets: $15–$20. 6/4, 6/6 at 8: Stuart Sebastian's *Dracula*. 6/5 at 8: Joffrey's *Pas des Deesses;* Dermot Burke's *Don't Teach Me Sweet Poetry;* Marjorie Mussman's *Prokofiev Third Piano Concerto*. 227 W. 27th St. (246-7469).

Other

ANGELA CAPONIGRO DANCE ENSEMBLE—Caponigro presents her dance ensemble in *Dances of Intent,* an evening of solo and ensemble works, including *Hope: Hymn to the Sixth Choir,* set to Javanese court gamelan music; *Ascent,* set to music by Joan Tower; *The Guardians; The Golden Shield,* set to music by Gurjieff/deHartmann; *The Serpent Power,* set to the music of accordionist Guy Klucevsek, who will accompany the dance; *Training #10*. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/4–6/7 at 8. $12.

CONNOR DANCES—The choreographer-dancer presents new works and works from repertory, including *O Solitude; Sound the Trumpet; Sing Ye Druids; Two Guys; Welcome; Drifted Off; Requiem,* set to the music of Faure. Featuring dancers Laura Colby, Mary Ford, Penny Hutchinson, Pamala Jones, Emilie Plauche, Sean Sullivan, Gordon F. White, and Risa Steinberg. Cunningham Studio, 55 Bethune St. (718-871-8676). 6/5–6/7 at 9. $12.

GINA GIBNEY DANCE—Premiere of Gibney's *Landings,* an evening-length dance inspired by signals, communications without voice, and hope of connection. Featuring dancers Lewis Bossing, Jill Esterson, Rob Kitsos, Peter Kyle, Emily Navar, and Maria Simpson. St. Mark's Church-in-the-Bowery, Second Ave. and 10th St. (529-2318). 6/4–6/6 at 8:30. $10.

NICHOLAS RODRIGUEZ AND DANCECOMPASS—Premiere of Rodriguez's *Murder in the Sutherby Manner*. Marymount Manhattan Theatre, 221 E. 71st St. (924-0077). 6/5, 6/6 at 8; 6/7 at 4. $15.

OUTBACK SERIES BENEFIT—Instant Girl opens the benefit as The Wrylette Sisters; Christopher Beck's *Zey...(They),* performed by Irving Burton; Martha Bowers Dance/Theatre/Etc. performs Bowers's *Short Stories;* David Parker performs in his duet *Bang Part II (Dis/Dane)* with Jeffrey Kazin; Claire Porter performs her *Homestretch;* Janine Williams performs her work *Txai* with Beverley Prentice-Ryan. Movement Research, 179 Varick St. (718-596-5250). 6/8 at 8. $12; $50 includes post-performance reception.

THUNDERBIRD AMERICAN INDIAN DANCERS—Dances, costumes, and storytelling from over a dozen Native American nations. The Circle at the American Indian Community House, 404 Lafayette St. (598-0100). 6/5, 6/6 at 8. $7.

YVES MUSARD AND THE VA DANCERS—Musard's dance installation *La Promenade*. DIA Center for the Arts, 548 W. 22nd St. (431-92323). 6/4–6/7 at 4:30. Donation requested.

JUNE BALLOOOON FESTIVAL—The Brooklyn Children's Museum presents the eleventh annual dance festival. 6/7 at 1: the American Dance Theatre of the Deaf. At 1:30: Marie Brooks Dance Company explores the movement and music of a Caribbean holiday. At 3: Julio Leitao and the Batoto Yetu African dancers perform African dances in traditional costumes, make-up and masks. Park Stage, The Brooklyn Children's Museum, 145 Brooklyn Ave., Brooklyn (718-735-4400). $3.

JUNE LEWIS AND COMPANY—Lewis's *Going Home,* set to the music of George Crumb; *Chanson d'Amour,* set to the music of Villa-Lobos; *Violet Night,* set to the music of Ravel; *A Killing Frost,* set to the music Paul Spong. Annual benefit for the Division of Dance of the Conservatory of Music, Brooklyn College. Gershwin Theater, Brooklyn Center, Brooklyn College, one block west of the junction of Flatbush and Nostrand Aves. (718-434-1900). 6/6 at 8. $10.

PERFORMANCE

DOWNTOWN ART CO.—64 E. 4th St. (732-1227). William Pope's *The Vulture Speaks*. 6/4–6/6 at 8; 6/7 at 5. $10.

GERMANS VAN ECK—Matt Heckert's Mechanical conducts his "Mechanical Sound Orchestra," an interactive sound machine/sculpture. 6/5 at 5; 6/6 at 2. Free.

NADA—167 Ludlow St. (420-1466). Megan Raddant's *Opera Woman in Sky Was Floating,* performed by Josh Cohen, Colin Hodson, Steven Rattazzi, Xavier, and Taylor Mead as "Hetty" the Opera Woman. Also, Raddant's *Medea Idea*. 6/4–6/7 at 7:30. $10.

EN GARDE ARTS—Dwyer Warehouses, W. 123rd St. and St. Nicholas Ave. (274-8123). Laurie Carlos's *Vanquished by Voodoo,* with choreography by Marlies Yearby. 6/3–6/6 at 8. $15.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)**
AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.—Fri. 5–9:30. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)**
AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)**
No credit cards.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)**
No credit cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)**
AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)**
AE, CB, DC, MC, V.

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)**
AE, CB, DC, MC, V.

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)**
AE, DC, MC, V.

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)**
AE, CB, DC, MC, TM, V.

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)**
AE, CB, DC, MC, TM, V.

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)**
AE, CB, DC, MC, V.

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon—midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SIRACUSA—65 Fourth Ave., bet. 9th–10th Sts. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

VILLA MOSCONI —69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–4 a.m., Sat.–Sun. noon–4 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M) AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M) AE.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I) AE, TM.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M) AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E) AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M) AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E) AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M) AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E) AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M) AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M) AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M) AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M) AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E) AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M) AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E) AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E) AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E) AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E) AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M) AE, CB, DC, MC, TM, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E) AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M) AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E) AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E) AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M) AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BISTRO 790—790 Seventh Ave. (621-8537). Casual. American-Mediterranean. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.– Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. 7 a.m.–11:30 a.m. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 4:30–11, Fri.–Sat. to midnight. Pre-theater D 4:30–6:30. **(I–M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). *Dress opt. French-American. Spcls:* crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RESTAURANT RAPHAEL—33 W. 54th St. (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E)** **AE, DC.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat.

5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M) Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **142 W. 44th St.** (354-4444). **(I-M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern Mexican. Spcls: shrimp, steak and chicken fajitas, grilled salmon tostada with roast poblanos and mixed greens, fresh fish and seafood. L Wed.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, TM, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

EMILY'S—1325 Fifth Ave., at 111th St. (996-1212). Casual. American-Soul food. Spcls: barbecue baby back ribs southern style, southern fried or smothered chicken, chicken and waffles. Res. sug. Open for B, L and D Mon.–Thu. 7:30 a.m.–11, Fri.–Sat. 8 a.m.–1 a.m., Sun. 8 a.m.–9. Gospel Br Sun. 11 a.m.–3. Jazz Fri.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Thu. 4–11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1–11. **(I–M)** **AE.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. (M–E) AE, CB, DC, MC, TM, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. (E) AE, CB, DC, MC, V.

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. (M–E) AE, CB, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Tea Mon.–Sat. 3–6. Private parties 40–125. (M) AE, CB, DC, MC, TM, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. (E) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. (E) AE, DC, TM.

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. (M) AE, DC, MC, V.

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. (M) AE, DC, MC, V.

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). (I) AE, MC, V.

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. (E) AE, DC, MC, V.

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. (M) AE.

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. (M) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. (E) AE, CB, DC, MC, V.

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. (I) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. (E) AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. (E) **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. AE, CB, DC, MC, V.

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. (M) AE, DC, MC, TM, V.

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. (M–E) AE, CB, DC, MC, V.

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. (M–E) AE, CB, DC, MC, V.

CARMINE'S—2450 Broadway, bet. 90th–91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 2–10. (M) AE.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. (M) AE, DC, MC, V.

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. (M) AE, DC, MC, V.

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. (M) AE.

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. (I) AE, CB, DC, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. (I) No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. (E) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. (E) AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. (I). AE, DC, TM, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND SHOWS—The Park Avenue South Springfest Sunday is 6/7 (rain or shine) from 11 a.m. to 6. From 14th to 23rd Sts. Free (228-8262 or 598-0008). . . .**The Sheridan Square Festival** is 6/6 (rain date 6/7) on Washington Pl. from Sixth to Seventh Aves. From 10 a.m. to 7. Free (989-6077). . . .**The Westside Crime Prevention Program** holds its **Third Annual Spring Festival** on 6/6. On Columbus Ave. from 86th to 96th Sts., 11 a.m.–6. Free (764-6330). . . .**The Union Square Community Coalition** holds its **Sixth Annual Flea Market Sale** on 6/6 (rain date 6/13) from 8 a.m. to 5. At Union Square Park E. at 16th St. Free. . . .**The Second Annual Pedigree Petathlon** is 6/6, 11 a.m.–3, at the Rumsey Stage area at 72nd St. in Central Park. The afternoon is devoted to canine competition. Free (800-8PETLINE). . . .**The Twentieth Annual Murray Hill Block Party** is 6/6 (rain date 6/7) from noon to 6. On 35th St. from Lexington to Madison Aves. Free (243-0202). . . .**The Greenwich Village Waterfront Market** is 6/6–7 along West St. from Christopher to Jane Sts. Each weekend through October. Call for more information (727-3238). . . .**Antiques, Arts & Crafts Market** is 6/7 (rain date 6/21), 10 a.m.–5, at Richmondtown Restoration, 441 Clarke Ave., in Staten Island. $1, children 25¢ (718-351-1611).

PERFORMANCE—The Schomburg Center for Research in Black Culture continues its **Spring Theater Festival** with the play **Zora Neale Hurston,** a chronicle of her literary career during the Harlem Renaissance, at 515 Malcolm X Blvd. Performances are 6/5 at 7, 6/6 at 2 and 7, and 6/7 at 3. $12 (491-2200). . . .**The Skating Club of New York** hosts its **Annual Ice Skating Show,** which stars Debi Thomas, on 6/4–5 at 8. Sky Rink, 450 W. 33rd St., 16th floor. $25, children $10 (695-6556).

BENEFITS—Learning Through Art presents **A Night for All the Arts,** a benefit award ceremony at Tony Shafrazi Gallery, 130 Prince St. On 6/3 from 6 to 9. Receiving the "Art Start for Children Awards" is Mayo Angelou, Garth Fagan, Savion Glover, and Annie Leibovitz. $65; reserve (861-7047). . . .Jacques D'Amboise's **National Dance Institute** holds a **Gala Benefit** on 6/8 at 7:30. Features a performance of "Amerimusica" and a dinner buffet and reception. At BAM, 651 Fulton St., in Brooklyn. $150–$500; reserve (226-0083). . . .**Lower Manhattan Cultural Council** presents a **Black-tie Benefit Dinner** on 6/3 at 7. At the Chase Manhattan Bank, 1 Chase Plaza, 60th floor. $400; reserve (683-4023). . . .**Fiorello H. LaGuardia High School of Music & Art and Performing Arts** holds a benefit **Spring Jazz Concert** on 6/7 at 4. Performers include Keith David, Marcus Miller, and Michael Leonhart. At 65th St. and Amsterdam Ave., behind Lincoln Center. $18, $30; reserve (714-2665). . . .**People With AIDS Coalition** continues its **Benefit Cabaret Series** at the Ballroom, 253 W. 28th St., with **Craig Carnelia.** On 6/8 at 8. $20; reserve (244-3005). . . .**The French Institute/Alliance Francaise** honors French film director **Louis Malle** on 6/9. At the Supper Club, 240 W. 47th St., at 7. $500; reserve (737-3834). . . .**The American Diabetes Association Fitness Afoot Walk-A-Thon** is 6/7 at 9 a.m. Meet in Central Park at Heckscher Playground, Central Park S. and Seventh Ave. Register (725-4925). . . .**A Celebration of Comedy** to benefit **The Friends of Lenox Hill Hospital** on 6/9 at Carolines, 1626 Broadway, at 7. $125; reserve (439-2544). . . .**The American Cancer Society** holds its **Annual Caribbean Evening** on 6/4 at the Central Park boathouse at 9. $100, $125; reserve (586-8700). . . .Pianist **Robert Skilling** performs in a concert to benefit **God's Love We Deliver** at St. Clement's Episcopal Church, 423 W. 46th St. On 6/7 at 3. $15 (246-7277). . . .**Patti LaBelle & Friends** presents the **Third Annual Celebrity Brunch** to benefit the **Black Health Research Foundation** on 6/6 from 11 a.m. to 2. Parson's Exhibition Center, 560 Seventh Ave. $200, $750; reserve (307-7171). . . .**An Event in Three Acts,** a national tour to heighten AIDS awareness, is in New York 6/3–7. **Heart Strings,** a musical performance that tells the story of AIDS, is 6/3–4 at City Center Theatre, 130 W. 56th St. $25–$250 (727-3100). **The AIDS Memorial Quilt** is on display, 6/5–7, at the World Financial Center (free).

LECTURES, DISCUSSIONS, AND READINGS—John Edgar Wideman reads from his new collection of short stories on 6/8 at 7. Wideman is the first two-time winner of the PEN/Faulkner Award, with *Sent for You Yesterday* (1984) and *Philadelphia Fire* (1991). At **Shakespeare & Co.,** 716 Broadway, at Washington Pl. Free (529-1330). . . .**The Poetry Project,** St. Mark's Church, Second Ave. and 10th St., presents a **Book Party for The Bernadette Mayer Reader** on 6/8 from 6 to 9. Free (674-0910). . . .**Writers in Performance** presents **The Inimitable Edward Abbey,** a tribute by Doug Peacock, Richard Shelton, Terry Tempest Williams, and Ann Zwinger. On 6/8 at 8. At the Manhattan Theatre Club, 131 W. 55th St. $8 (645-0905). . . .**Lights, Camera, Glasnost** takes a look at Jewish impact on Soviet film and theater on 6/3, 4, and 10. On 6/3, **Mel Gordon** discusses "Jews and the Soviet Avant Garde of the 1920s." On 6/4, **J. Hoberman** introduces clips of Soviet Jewish actors and Russian actors as Jewish characters. Both at 6:30; Merkin Concert Hall, 129 W. 67th St. $10 (362-8719). . . .**Symphony Space** continues its serial reading of *The Great Gatsby,* 6/1, 8, 15, 22, 29, at Battery Park City on the Promenade and in Hudson River Park. The readings begin at 6:30; rain dates are 6/3, 10, 17, 24, and 7/1. Free (864-1414). . . .**La Mama La Galleria,** 6 E. First St., presents the following: readings by **Dunkin Nicholas** and **Aaron Fischer** on 6/5 and **Holly Thompson** on 6/6; and new music by **Lee Feldman** on 6/7. All at 8. Contr. (505-2476). . . .**The 92nd Street Y,** 1395 Lexington Ave., presents its annual **Jesters in June** series with Miami Herald columnist **Dave Barry** on 6/4 at 8. $15; reserve (996-1100). . . .**A Reading of Gay and Lesbian Voices from Around the World** features author/librarian **Stephan Likosky** on 6/8 at 6. The New York Public Library's Mid-Manhattan branch, 455 Fifth Ave. Free (221-7676).

TOURS

JAMES DEAN'S NEW YORK HANGOUTS—6/6 at noon, David Loehr of the James Dean Gallery leads a six-hour marathon tour starting at the Washington Sq. Arch. Free (317-948-3326).

JUDY GARLAND 70th BIRTHDAY PILGRIMAGE TOUR—Pay homage to the hollywood star with a visit to her final resting place on 6/6 and 6/13. Advanced reservations required; $30 includes transportation (517-0201).

RADICAL NEW YORK HISTORY AND ARCHITECTURE—6/6 at 2:30, meet at the Peace Building, 339 Lafayette St. to visit "points of freedom and destiny." Voluntary contribution. (718-262-0948).

ART WALK—6/7 from 1 to 5, **Lower East Side Artists' Studios.** Visit artists in their studios to discuss and purchase their works. Ticket sales and 30 percent of the sales commissions benefit the Lower East Side Tenement Museum. Reserve; $35 (431-0233).

CARNEGIE HILL HISTORIC DISTRICT—6/7 at 2, meet on the southeast corner of Fifth Ave. and 86th St. for a tour that chronicles the growth and development of this area. Sponsored by Friends of the Upper East Side Historic Districts. $15. Reserve (535-2526).

GREENWICH VILLAGE—6/7 at noon, a tour with Joyce Gold. Meet at the Washington Sq. Arch. $12 (242-5762).

ADVENTURE ON A SHOESTRING—6/6 at 1, **Astoria, Queens,** a "snacks-and-sights safari" of the largest Greek community outside Greece. . . .6/7 at 3, **Roosevelt Island.** $5 plus transportation; reserve (265-2663).

CITYWALKS—Tours with John Wilson. Call for information on weekday walks. 6/6 at 1, **Greenwich Village North of Washington Sq.** Meet at the southeast corner of Fifth Ave. and Eighth St. . . .6/7 at 1, **Historic New York: City Hall to the Battery.** Meet on the east side of Broadway at Murray St. $12; reserve (989-2456).

URBAN EXPLORATIONS—6/6 from 2 to 5, **Spring in Central Park,** a stroll celebrating the season and the park. . . .6/7 from 1 to 4, **Islamic Architecture and the 96th St. Mosque,** a detailed tour of the mosque, followed by a brief walk of the Carnegie Hill neighborhood. . . .6/9 from 10 a.m. to 1, **The New York Flower Market.** $15 (718-721-5254).

BIG ONION WALKING TOURS—6/5 at 6, **Historic Brooklyn Heights**. . . .6/6 at 10 a.m., **Ellis Island**. $15; students and seniors $12. . . .6/6 at 2, **Greenwich Village**. . . .6/7 at 1, **Irish New York**. . . .6/7 at 1, **Historic Harlem**. All tours $9 adults, $7 students and seniors, unless noted; reserve (439-1090).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 6/6 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .6/6 at 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .6/6 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .6/6 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted taverns. . . .6/7 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .6/6 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .6/6 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .6/6, 7 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .6/7 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .6/6 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St.

CENTRAL PARK—Bridging Central Park, visit some recently restored bridges and learn their history. Register; $10 (360-2766).

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 6/1, 2 at 7:40 vs. San Francisco. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 6/4–6 at 7:30, 6/7 at 1:30 vs. Detroit.

STEPS—Chemical Corporate Challenge #2. 6/4 at 9 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

DREAMS ON A SHOESTRING—An original musical drama based on the true story of a homeless girl whose dreams of becoming a ballerina come true; for ages 6 and up. 6/3 at 10:30 a.m. and noon. Alice Tully Hall, Lincoln Center, 65th St. and Broadway. (875-5370). $12.

NEW YORK TURTLE & TORTOISE SOCIETY SHOW—Learn about turtles from five different continents: large, painted, spotted, musk, and snapping ones. 6/7 from 1 to 5. Village Community School, corner of W. 10th and Washington Sts. (459-4803). $20 for one-year membership; $1 each additional guest.

AMERICAN INDIAN THEATER—See Little Eagle and Swift Eagle tell stories and perform traditional and contemporary music and ceremonial dances; with audience participation; for ages 5 and up. 6/6 at 11 a.m. Walter Reade Theater, 165 W. 65th St. (875-5601). $5; adults $7.

ALICE IN AMERICA—A musical fantasy by Jaz Dorsey, presented by The Lunacy Group; for ages 7 and up. Sat. and Sun. at 3. Studio Dramatique, 141 W. 28th St., Suite 201 (629-1913). $5; reserve.

FAIR—A children's petting zoo and wild horse exhibition are the highlights of the Westside Crime Prevention Program's Third Annual **Columbus Avenue Spring Fair.** 6/6 from 11 a.m. to 6. Columbus Ave. from 86th–96th Sts. (764-6330).

A WISHING WELL—A musical work-in-progress in which a group of East Harlem youngsters are granted one wish and made to think about problems which exist in their neighborhood; for ages 8 and up. 6/4, 5, 6, 26, and 27 at 8:30; 6/7 and 28 at 6:30. Presented by the Harbor Performing Arts Center at The Julliard School, 60 Lincoln Center Plaza, Room 301 (427-2244). $10.

LEARNING THROUGH ART—**A Year With Children.** An exhibition of area schoolchildren's art such as canvas murals, self-portraits, and clay sculptures made through workshops with professional artists. 6/2–6 from 10 a.m. to 6. 130 Prince St. at Wooster St. (831-7044). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum–Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *Except first Sat. of each month.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. and Sun. at noon and 3; through 6/14. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Sleeping Beauty** at 1:30, and **The Three Little Pigs** at 3, both on Sat. and Sun; for ages 2–10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Stories and Songs From France.** Featuring movement and audience participation with Patrick Lo Re; for ages 4–7. 6/3 at 3:30. Epiphany Branch, 228 E. 23rd St. (679-2645). . .**Craft Workshop.** Make a Japanese accordian book with Doris Cordero; for ages 6–10. 6/4 at 4. Aguilar Branch, 174 E. 110th St. (534-2930). Reserve. . .**Animal Show.** Meet Theo Powell and his friends: a guinea pig, toad, rabbit, chameleon, monitor lizard, grass snake, python, and domesticated rat; for all ages. 6/4 at 4. 125th St. Branch, 224 E. 125th St. (534-5050). Also on 6/5 at 4 at the Seward Park Branch, 192 E. Broadway (477-6770). . .**Sing Me a Story.** Music, stories, and movement with Ruth Jacobson; for ages 4–7. 6/5 at 4. Andrew Heiskell Library for the Blind and Physically Handicapped, 40 W. 20th St. (206-5400). Reserve. . .**Learning Lyceum and Musical Medicine Show.** A participatory program about music and sound with Germainia; for ages 6–12. 6/9 at 4. Hamilton Fish Park Branch, 415 E. Houston (673-2290).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—**Cinderella.** The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

THE HAPPINESS MAN—A musical about a young man who tries to save a cursed kingdom; for ages 4 and up. Sat. and Sun. at 1. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

THE GREAT DINOSAUR MYSTERY—Watch chief police investigator Kafootsie and Dr. Van Vanderplastercaster try to figure out why dinosaurs are disappearing from the Smithsonian's basement in this musical with large puppets and magic; for ages 3–9. 6/6 at 1:30. Mainstage Theater, LaGuardia Community College, 31-10 Thomson Ave., Long Island City, Queens (718-482-5151). $5; reserve.

CENTRAL PARK PROGRAMS—**Storytelling.** Gala opening party with Diane Wolkstein, who will tell a collection of her favorite stories from the past 25 years; for ages 5 and up. 6/6 at 11 a.m.; series continues through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-1309; weekends 800-834-3832). Free . . .**Belvedere Castle: Boats Afloat.** Build toy boats with rafts and sails and do a test launch at Turtle Pond with Captain Knotweed; for ages 5–11. 6/7 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—**Re-creating Radio.** A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8–13. Sat. at 10 a.m. 6/6: **Mystery.** $5; advance tickets recommended. (621-6600). . .Family Screenings: **The Muppet Show: Harry Belafonte** and **Of Muppets and Men: The Making of The Muppet Show**; for all ages. Tues.–Sat. at 1; through 6/21. . .For Bigger Kids: **Directed by Jim Henson**, featuring **The Jim Henson Hour: "Dog City"** and **The Storyteller: "The Soldier and Death"**; for ages 10 and up. Sat. and Sun. at 3:30; through 8/2; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—**World Environment Day.** Informal workshops and activities will be held in the "Urban Tree House" and the magical rain forest exhibit, "The Great Kapok Tree," throughout the day on 6/5 and 6. . .**Video 'Toons.** See a collection of music and animation videos made by and for children; for ages 6 and up. 6/6 at 11 a.m. and 2:30. Or, make your own video by writing a story, making the drawings, and providing voices, with Ron Littke; for ages 8 and up. 6/6 at 1 and 3:30. . .**Never Take a Gneiss Rock for Granite.** Explore New York City's geology with Steve Tomecek (Dr. Dirt), make a sedimentary rock for your collection, and help cook and eat an edible igneous rock; for ages 6 and up. 6/7 at 1, 2, and 3. Up to $2 for workshops and performances. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

NEW YORK CITY FIRE MUSEUM—Learn about fire safety and examine the tools of firefighting: buckets and helmets, as well as trumpets, toy models, and parade hats, in this renovated 1904 firehouse. 278 Spring St. bet. Varick and Hudson Sts. (691-1303). Hours: Tue.–Sat. 10 a.m.–4; 50¢; adults $3.

NATIONAL MUSEUM OF THE AMERICAN INDIAN—**Weaving a Mayan Heritage: Clothing by Juana Cavanaugh.** Learn about the typical dress of an Ixil Indian woman and watch a demonstration of the old-fashioned backstrap-loom weaving method; museum admission. 6/2–6 from 10 a.m. to 4. 3753 Broadway, at 155th St. (283-2420). Hours: Tues.–Sat. 10 a.m.–5; Sun. 1–5; $2; ages 7 and under free; adults $3.

NEW YORK BOTANICAL GARDEN—**Bronx Day at the Garden.** An afternoon of tours and entertainment. Take a picnic basket and the Garden will provide free beverages and dessert. 6/6 from 2 to 5. 200th St. and Southern Blvd., Bronx (220-8962). Free; reserve; tickets are limited.

BROOKLYN CHILDREN'S MUSEUM—**June Ballooon '92.** A festival of dance, music, puppet performances and art workshops on the eight-acre tree-lined park surrounding the museum; museum admission. 6/7 from 11 a.m. to 5. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

BOOKS

MY OLD TEDDY, by Dom Mansell. Preschool. Candlewick Press, $12.95.

THREE LITTLE PIGS AND THE BIG BAD WOLF, by Glen Rounds. Preschool–Grade 2. Holiday House, $14.95.

DADDIES, by Adele Aron Greenspun. Preschool–Grade 1. Philomel, $15.95.

SMALL AND FURRY ANIMALS, by Gill Tomblin. Grades 2–5. Putnam & Grosset, $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 6/3: Nancy Kelly. 6/4: Cynthia Scott. 6/5, 6: Larry Coryell Quartet. 6/7: Adela Dalto Quartet. 6/8: William Ash Trio. 6/9: Jon Burr Quartet. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/7, Wed.–Sun. at 9 and 11:30: Vikki Carr. 6/9–14, Tue.–Thu. and Sun. at 9 and 11:30, Fri.–Sat. at 9, 11:30 and 1:30 a.m.: Eddie Palmieri plus Jack Dejohnette. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/3: Pops Staples and the Staple Singers; John Hammond. 6/4–6: An Evening with Los Lobos. 6/8: John Gorka; Patty Larkin. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/6: Pianist Cyrus Chestnut, with Ben Riley on drums and Buster Williams on bass. 6/7: Steve Turre, Mulgrew Miller, Ben Riley, and Ira Coleman. 6/8–13: Saxophonist Donald Harrison with Eric Reed on piano, Carl Allen on drums and Dwayne Burno on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 6/3: Monica Nelson; Broken English; Kathleen Mock; Jolly Cholly; Lost Cause; Moth Field. 6/4: False Prophets. 6/5: Fuse Cell Come. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: The Vernel Fournier Trio. Through 6/7: Don Pullen's African-Brazilian Connection. 6/8: The Clifford Jordan Big Band. 6/9–14: Dizzy Reece. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/5: Kevin Killeen on piano accordion with Keith O'Neill on fiddle and Brendan Dolan on piano. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/7: Red Rodney with Gary Dial, Chris Potter, Tarik Shah, and Jimmy Madison. 6/8: Les Paul Trio. 6/9–14: Pharoah Sanders. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/3–7: Arthur Barron and Mike Gerber Quartet. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON GRILL—350 Hudson St., at King St. (691-9060). 6/3 at 8: Olana hosts a special Benefit Show with Buster Poindexter, The Roches, BETTY, and other special guests. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 6/3: The New York Trio. 6/4: Ann Hampton Callaway Trio. 6/5: Laverne Butler Quartet. 6/6: Rick Hardeman Quartet. 6/7: Gian Paolo Biagi Quartet featuring Bruno De Filippi. 6/8: Dick Hyman. 6/9: Bill Wurtzel with Howard Morgen. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 6/3, 4: Pianist John Campbell. 6/5, 6: Pianist John Campbell with Jay Anderson on bass. 6/7, 14: Jazz-singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 6/3: Sugarsmack, Fuse. 6/4: Polanskies; The Maudlins; Freedy Johnston. 6/5, 6: Steve Coleman and Five Elements. 6/7: Rasheed Ali, William Parker, Louie Beloginis, Joe Gallant; Flat Old World. 6/8: 100 Greatest Poets of All Time. 6/9: Lindsey Horner, Tim Berne, Robin Eubanks, Gretchen Alexiev and Piet McCann; J.J. Jumpers. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 6/3: Tap dancer Jimmy Slyde. 6/4: Lilian Stow and trio. 6/5, 7: *Shades of Harlem*, a Cotton Club cabaret musical starring Jeree Wade. 6/6: Dakota Staton and trio. 6/8: Blues night with Brooklyn Slim. 6/9: Robbi Robinson and duo. Shows Sun.–Thu. at 9 and 11, Fri.– Sat. at 9, 10:30 and 11:45. **AE, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 6/3: Johnny Allen. 6/4: Bobby Radcliff. 6/5, 6: The Jon Paris Blues Revue with special guests ... The Uptown Horns. 6/7: Blues Jam hosted by the Popa Chubby Blues Band with special guests. 6/8: Ladies Night featuring the Soul Sisters. 6/9: Rhett Tyler and Early Warning. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Every Tue.–Sat. at 9:15 and 11:15: *A New Orleans Traditional Jazz and Food Festival*, featuring Terry Waldo, Bill Dillard, Orange Kellin and others. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak Group with George Masso and Harry Allen followed by Big Band Swing. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Frank Fighera Slam. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 6/8: Iron Maiden plus guest Dream Theatre. 6/9: Skinny Puppy; Godflesh. **No credit cards.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/3: Alyson Williams. 6/4: Maestro Fresh Wes, Michie Mee and La Luv and Organized Rhyme. 6/5: Siyakha, Kali and Dub and the Sattalites. 6/6: Mighty Sparrow. 6/8: Mambo Mondays. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 6/7: John Scofield Quartet with Joe Lovano, Dennis Irwin and Bill Stewart. 6/8: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 6/9–14: McCoy Tyner with Avery Sharpe and Aaron Scott. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 6/5, 6: Tony Terry. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 10–2 a.m. 6/5, 6: Mike LeDonne Trio. 6/10, 13: Lynne Arriale Trio. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 6/3: Alison Gordy; El Nino; The Humbolts. 6/4: Little Texas; Austin Delone. 6/5: Walter "Wolfman" Washington; Jon Cleary. 6/10, 11: Sharon Shannon. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch,* Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 6/4 at 6:30: *The Gershwins in Bohemia* performances and reminiscences by Michael Feinstein, Burton Lane and pianist Dick Hyman. **Terrace:** 6/3–7: Jeff Williams Trio with Kevin Hays on piano and Larry Grenadier on bass. Every Mon. Raphael D'Lugoff Trio. Tue. Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/7: Mark Whitfield Trio with Roland Guerin and Troy Davis. 6/8: The Vanguard Jazz Orchestra. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 6/3, 4: Geoff Keezer Quartet with Steve Nelson, James Genus and Leon Parker. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 6/4: God Street Wine; Glorified Chicken. 6/5: Jah Levi and the Higher Reasoning; Skinner Box. 6/6: Joan Osborne; Dreyer Brothers. 6/8: Frankie Jackson's Soul Kitchen. 6/9: Living Earth. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 6/6: Pianist Lynne Arriale with Jay Anderson on bass and Steve Davis on drums. 6/7: Vanessa Rubin Trio. 6/9–13, 15–20: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 6/3: The Suits. 6/4: Songwriters Hall Of Fame. 6/5: Jorma Koukonen and friends. **AE, CB, DC, MC, V**

COMEDY/MAGIC

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 6/3–7, Wed., Thu. and Sun. at 8, Fri.–Sat. at 8 and 10:30: Tom Kenny. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed. through June at 9: *El Barrio '92*, musical comedy revue hosted by comedian Angel Salazar and Daphne Rubin-Vega. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/7: Mike Robles, Darrell Hammond, Rick Vos, Willie Asbury, Scott Bruce, Keith Anthony, Danny Curtis and Joe Rogan. 6/8–14: Joe Rogan, Willie Asbury, Al Romero, Phil Tagliaferri, Scott Bruce, Nancy Redman, Danny Curtis, and Mike Eagan. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 6/3: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 6/4: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 6/5, 6: Comedian-magicians Jamy Ian Swiss and Imam, comedienne Leslie Duncan with pianist Rich Sanders. 6/9: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/7: Angela Scott, Eric Kornfeld, Wally Collins and Jack Simmons. 6/9–14: John Joseph, Frank Santorelli, Sue Kolinsky and Jon Stewart. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 6/3 at 10:30: Valerie Ghent; Chris Seefried at 10:15; Pro-Jam with Rico at midnight. 6/4 at 9:30: Adada; Rosie at 10:30; D'Tripp at 11:30. 6/5 at 10:30: Mona Lisa Overdrive. 6/6 at 10:30: Monica Nelson. 6/9 at 9:30: The Jackals; Hawkins at 10:15. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway*, Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 7:30, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **Blue Room:** Piano bar featuring Charles de Forest, Tue.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Tue.–Thu. at 9, Fri.–Sat. at 6:30 and 9, and Sun. at 3: Jazz-singer Blossom Dearie. 6/7–23, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: *Casino Paradise*, a new cabaret-opera written by William Bolcom and Arnold Weinstein featuring Joan Morris, Andre De Shields and Steven Goldstein. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 6/3–6: Eric Michael Gillett. 6/7: Fairfax Mason; Allison Starr's Students. 6/8: Susan Garson. 6/9: Marilyn Benkler. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/3: Baus and Troche with *Candid Tandems*; Deborah Latz. 6/4: *Marc St. Camille; Ronny Swain.* 6/5: Everything's Coming Up Brandon with Martin Outzen. 6/6: Harley Diamond; Lee Lessack. 6/7: Anita O'Boyle; Leslie Hollis. 6/8: *Five Shows A Day*, musical with Dottie Burman; *Our Time*, musical revue. 6/9: *99% Artfree*, Bill Dyszel's Opera Spoof; Daniel Brewer and David Vodnecar. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 6/3: Charlotte Patton; Jennifer Heaney. 6/4: Steve Sammeth; Randa McNamara. 6/5: Marcia Lewis; Judy Kuhn. 6/6: Judy Kuhn; Marcia Lewis; Baus & Troche. 6/7: Shelley Clayton; *Picking Up The Pieces*, Skip Kennon revue; Claiborne Cary. 6/8: Julie Kurnitz and .... 6/9: Alexis Gershwin with *Evolution of Love*. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 6/3: Juliet Greco. 6/4: Steve Stavola; Nancy Sirianni and Jack Hoffmann. 6/5: Dead Comics Society; *Waiters, Writers, and Weightlifters*, musical. 6/6: Elaine Brier; Miss Coco. 6/7: Clyde Schechter; Cathy Taylor. 6/9: J.Q. and the Bandits. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/3: Celeste Simone with pianist Angelo di Pippo. 6/4: Jody Carlson with pianist Norma Curley. 6/5: Helene Blue with pianist Joel Maisano. 6/6: Judy Kreston and David Lahm with *Remembering Felicia Sanders* with special guest Irving Joseph. 6/8: Stevie Holland with the Neil Wolfe Duo. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 6/6, Tue.–Sat. at 9 and 11:15: *Cowboy Logic*, an authentic Western revue starring Michael Martin Murphey, featuring Waddie Mitchell and Don Edwards. 6/7: John Pizzarelli. 6/9–7/4: Susan Anton with *An Intimate Evening with Susan Anton*. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with Anne Francine, 6/7 at 8, with a 10:30 show added on demand. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 6/3 at 10:30: The Annie Smith Group. 6/4 at 10:30: The John Cray Group. 6/5 at 11: *White Lies*, musical comedy revue. 6/7 at 10: Katherine Markey for EFA. 6/8 at 8: Charles Cermele; Linda Page for EFA. 6/9: at 10:30: Six Women with Brian Death. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 6/3 at 11: The Boyz of Paradise. 6/4 from 7–11: Julian Fleisher. 6/5 from 7–11: Chris Calloway and her Trio. 6/6 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 6/8 at 11: Monday Night Live! with mc Rocco Primavera and his New Jersey Nightengales with special guest host Mo Gaffney. **AE, CB, DC, MC, V.**

HOTEL ROOMS

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 6/27, Tue.–Sat. at 8:45 and 10:45: Bobby Short. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Jerry Kravat's Club 53:** New York's newest night spot featuring Daugherty and Field with *Daugherty and Field Happen to Like New York* through 6/6, Tue.– Sat. at 8:45 and 10:45. 6/9–13: The Marvelettes. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RAMADA RENAISSANCE TIMES SQUARE—2 Times Square (765-7676). **Renaissance Lounge:** Elegant room overlooking Broadway where singer-pianist Eric Comstock plays Porter, Gershwin, Sondheim and Rodgers, every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8-midnight. Mon.–Tue. from 6-11, singer-pianist Bob Shephard. **AE, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Mon., Tue. and Thu.: Diana Rogers. Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., June 3

2:00/WNCN—Rossini: String Sonata No. 5 in E-Flat; **J. Haydn:** Cto. for Piano No. 5 in G.

WQXR—Smetana: *Haakon Jarl.*

3:00/WNCN—Suppé: *Poet and Peasant*, Ov.; **Vivaldi:** Cto. for Oboe in D.

WQXR—Mendelssohn: String Sym. No. 12 in g.

4:00/WNCN—Mozart: *Impresario*, Ov.; **Elgar:** *Pomp and Circumstance*, March No. 4 in G.

WQXR—Mozart: Divertimento in E-Flat.

5:00/WNCN—Handel: *Water Music*, Allegro; **Vivaldi:** Cto. for Oboe and Bassoon in G; **Mozart:** Rondo for Violin and Orch. in C.

WQXR—Copland: *El Salón México.*

6:00/WNCN—Offenbach: *La Belle Hélène*, Ov.; **G. Sammartini:** Sinfonia in A.

7:00/WNCN—Liszt: Liebestraum No. 3 in A-Flat, "Dreams of Love"; **Puccini:** *Crisantemi.*

WQXR—Rachmaninoff: Cto. for Piano No. 5 in G.

8:00/WNCN—W.S. Bennett: Sym. in g; **Beethoven:** Violin Sonata No. 2 in A.

WQXR—Elgar: *Sea Pictures.*

9:00/WNCN—Schubert: Piano Qnt. in A, "Trout."

10:00/WNCN—Glazunov: Cto. for Violin in a.

Thu., June 4

2:00/WNCN—Mozart: Sym. No. 20 in D; **M. Haydn:** Sym. in B-Flat.

WQXR—Vaughan Williams: *Folk Song Suite.*

3:00/WNCN—Khachaturian: *Masquerade*, Waltz; **Vivaldi:** Cto. No. 4 in E; **Respighi:** *Ancient Airs and Dances*, Suite No. 1.

WQXR—Falla: *Nights in the Gardens of Spain.*

4:00/WNCN—Sibelius: *Finlandia;* **Elgar:** *Pomp and Circumstance*, March No. 5 in C.

WQXR—Rameau: *Les Paladins*, Excerpts.

5:00/WNCN—Kabalevsky: *Colas Breugnon Overture;* **Bach:** Cto. for Harpsichord No. 5 in f.

WQXR—Mozart: Cto. for Piano in D.

6:00/WNCN—Suppé: *Light Cavalry*, Ov.; **Heinichen:** Cto. for Diverse Instruments in D; **Albinoni:** Cto. in B-Flat.

7:00/WNCN—Rossini: *La Gazza Ladra*, Ov.; **Telemann:** Cto. for Panpipes in f.

8:00/WNCN—Vogler: Sinfonia, "La Scala"; **Mozart:** Sym. No. 31 in D, "Paris."

9:00/WNCN—Copland: *Appalachian Spring*, "Ballet for Martha."

10:00/WNCN—Boccherini: Cto. for Cello in G.

Fri., June 5

2:00/WNCN—Vivaldi: Cto. for Violin in D; **Boccherini:** Sinfonia in B-Flat.

WQXR—Mendelssohn: String Sym. No. 9 in C.

3:00/WNCN—Saint-Saëns: *Samson and Delilah*, "Bacchanale"; **Schubert:** String Qt. No. 12 in c, "Quartettsatz."

WQXR—Offenbach: Cto. Rondo in G for Cello and Orch.

4:00/WNCN—Copland: *Rodeo*, "Hoe-down"; **Vivaldi:** Cto. No. 6 in a; **D. Scarlatti:** Sonata in G.

WQXR—Prokofiev: Sym. No. 1 in D, "Classical."

5:00/WNCN—Bach: Toccata and Fugue in d; **Rossini:** *William Tell*, Three Arias; **J. Haydn:** Divertimento for Winds No. 23 in F.

WQXR—Vivaldi: Cto. for Flute and Violin in d.

6:00/WNCN—Chabrier: *Joyeuse Marche;* **Vivaldi:** Cto. for Violin and Two Cellos in C.

7:00/WNCN—Chopin: Nocturne in E-Flat; **Mozart:** Six German Dances.

WQXR—Mendelssohn: Sym. No. 3 in a, "Scottish."

8:00/WNCN—Saint-Saëns: Sym. No. 2 in a; **Respighi:** *The Birds.*

9:00/WNCN—Bach: Orch. Suite No. 4 in D.

10:00/WNCN—Ravel: Cto. for Piano in G.

Sat., June 6

10:00 a.m./WNCN—Debussy: Arabesque No. 1 in E; **Mozart:** Trio Movement in G.

WQXR—Liszt: Cto. for Piano No. 2 in A; **Kabalevsky:** *The Comedians.*

11:00 a.m./WNCN—Vivaldi: *Four Seasons*, "Spring"; **Moeran:** *Overture for a Masque;* **J. Haydn:** String Qt. No. 39 in C.

WQXR—Debussy: *Prelude to the Afternoon of a Faun.*

NOON/WNCN—Dukas: *The Sorcerer's Apprentice;* **Rimsky-Korsakov:** *Mlada*, Suite; **Cirri:** Cello Sonata No. 1 in F.

1:00/WNCN—Bach: Orch. Suite No. 2 in b; **Schumann:** Ov., Scherzo, and Finale.

WQXR—The Lyric Opera of Chicago. **Barber:** *Anthony and Cleopatra*. Conductor: Buckley; soloists: Malfitano, Cowan, Trussel, Halfvarson, White.

2:00/WNCN—Tubin: Concertino for Piano and Orch; **Mozart:** Piano Sonata No. 14 in c.

3:00/WNCN—Dvorák: *Carnival Overture;* **Strauss:** Cto. for Horn No. 1 in E-Flat.

4:00/WNCN—Britten: *Young Person's Guide to the Orchestra;* **Mozart:** Cto. for Piano No. 1 in F.

5:00/WNCN—Beethoven: *Léonore Overture*, No. 3; **Gounod:** *Faust*, Ballet Music.

6:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Gershwin:** Second Rhapsody for Piano.

7:00/WNCN—Barber: Adagio for Strings; **J. Haydn:** String Qt. in G; **Vivaldi:** Cto. for Flute in D.

9:00/WNCN—Offenbach: *Gaite Parisienne.*

10:00/WNCN—Mozart: Cto. for Piano No. 11 in F.

Sun., June 7

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Guitar Qt. No. 1 in a; **Lamberti:** Cto. for Mandolin; **Geminiani:** Oboe Sonata No. 1 in e.

WQXR—Schumann: Sym. No. 2 in C; **Haydn:** Qt. for Strings in E-Flat; **Poulenc:** *Les Biches*, Suite; **Vivaldi:** Cto. for Trumpets and Strings in C.

11:00 a.m./WNCN—Godard: Suite, Waltz; **Vivaldi:** Cto. for Cello in b; **Mozart:** Sym. No. 21 in A.

NOON/WNCN—Strauss: *Der Rosenkavalier*, Waltzes; **J.A. Benda:** Cto. for Piano in b.

1:00/WNCN—Chicago Symphony Orchestra. **Mozart:** Cto. for Piano No. 27 in B-Flat; Requiem Mass in d. Conductor and pianist: Barenboim; soloists: Fleming, Meier, Aler.

3:00/WNCN—Glinka: *Russlan and Ludmilla*, Ov.; **F. Doppler:** Duettino; **Rossini:** String Sonata No. 6 in D.

WQXR—"Mozart and His Contemporaries": Tokyo String Quartet. **Mozart:** String Qt. Nos. 16 and 17.

4:00/WNCN—Prokofiev: *Lieutenant Kijé Suite;* **Pisendel:** Cto. for Violin in D.

5:00/WNCN—Brahms: "Variations on a Theme by Haydn"; **Cimarosa:** Cto. for Two Flutes in G.

6:00/WNCN—Mozart: *Eine Kleine Nachtmusik*, Serenade No. 13 in G; **Myslivecek:** Sinfonia in E.

7:00/WNCN—Addinsell: *Warsaw Concerto;* **Schumann:** Violin Sonata No. 1 in a; **Telemann:** Cto. for Hunting Horn in D.

8:00/WQXR—"Sunday Night Opera House." **Thomas:** *Hamlet.* Conductor: Bonynge; soloists: Milnes, Sutherland, Morris. Chorus and Orch. of the Welsh National Opera.

9:00/WNCN—Mendelssohn: Sym. No. 5 in D.

10:00/WNCN—Haydn: String Qt. in G.

Mon., June 8

2:00/WNCN—Vivaldi: Cto. for Two Violins in D; **Falla:** Four Spanish Pieces.

WQXR—Tartini: Cto. for Cello in D.

3:00/WNCN—Khachaturian: *Gayne*, "Lezghinka"; **J. Haydn:** Piano Sonata No. 62 in E-Flat; **Boyce:** Ov. No. 6 in d.

WQXR—Mozart: Divertimento in D.

4:00/WNCN—Mendelssohn: *Athalia*, "War March of the Priests"; **Walton:** *Portsmouth Point Overture;* **Vivaldi:** Cto. No. 3 in G.

WQXR—Elgar: *Cockaigne Overture*, "In London Town."

5:00/WNCN—Hérold: *Zampa*, Ov.; **J. Haydn:** Sym. No. 2 in C.

WQXR—Bach: Cto. for Keyboard in F.

6:00/WNCN—Smetana: *Bartered Bride*, Dances; **Mozart:** Sym. No. 33 in B-Flat; **M. Haydn:** Sym. in B-Flat.

7:00/WNCN—Verdi: *La Forza del Destino*, Ov.; **Haydn:** Cto. for Violin No. 4 in G.

WQXR—Grainger: *Lincolnshire Posy;* **Gershwin:** *Rhapsody in Blue;* **Strauss:** *Le Bourgeois Gentilhomme*, Suite; **Telemann:** Three Airs in D for Trumpet and Basso Continuo.

8:00/WNCN—Mozart: Violin Sonata in B-Flat; **F. Benda:** Cto. for Flute in A.

9:00/WNCN—Copland: *Billy the Kid*, Ballet Suite.

WQXR—"Young Artists Showcase." **J.C. Bach:** Viola Cto.; **Liszt:** Hungarian Fantasy. Colburn School Chamber Orchestra; conductor: Kim; soloist: Ngwenyama. Manhattan School Symphony; conductor: Strasse; soloist: Chen.

10:00/WNCN—Offenbach: Cto. Rondo for Cello and Orch. in G.

Tue., June 9

2:00/WNCN—Rossini: String Sonata No. 4 in B-Flat; **Smetana:** Czech Dances; **Vivaldi:** Cto. for Flute in a.

WQXR—Grieg: *Peer Gynt*, Suite No. 1.

3:00/WNCN—Chabrier: *España;* **Marsh:** Sym. No. 1 in B-Flat; **Mozart:** Piano Sonata No. 17 in B-Flat.

WQXR—Mozart: Sym. No. 31 in D.

4:00/WNCN—Schubert: Military March No. 1 in D-Flat; **Beethoven:** *Creatures of Prometheus*, Ov.; **Vivaldi:** Cto. for Oboe No. 9 in d.

WQXR—Handel: Cto. Grosso No. 6 in g.

5:00/WNCN—Wagner: *Tannhäuser*, "Grand March"; **Verdi:** *Macbeth*, Act III, Ballet Music.

WQXR—Rossini: *Barber of Seville*, Ov.

6:00/WNCN—Dvorák: Humoresque No. 7; **Woelfl:** Sextet in D.

7:00/WNCN—Ravel: *Pavane for a Dead Princess;* **Beethoven:** Romance in F.

WQXR—Saint-Saëns: Cto. for Cello No. 1 in a.

8:00/WFUV—"A Box at the Opera." **Britten:** *Peter Grimes.*

WNCN—Liszt: Cto. for Piano No. 2 in A; **Handel:** Cto. Grosso No. 11 in A.

9:00/WNCN—Rodrigo: *Concierto de Aranjuez.*

WQXR—Orchestra de Paris. **Rimsky-Korsakov:** *Le Coq d'Or*, Suite; **Lourie:** *Le Maure de Pierre Legrand;* **Goubaidulina:** Cto. for Violin; **Tchaikovsky:** *Romeo and Juliet.* Conductor: Zinman; soloist: Kremer.

10:00/WNCN—Boieldieu: Cto. for Harp in C.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JUNE 3

9:00 a.m.
ESPN French Open. Live coverage of the seventh day of the Grand Slam tennis tournament from Paris. More French Open on **ESPN** Thursday at **9:00 a.m.** (See Friday at **10:00 a.m.** on **4** for the weekend schedule.)

8:00 p.m.
5 All the Right Moves (1983). Tom Cruise is a high-school football star from a grimy Pennsylvania steel town, a good boy who wants only to parlay his athletic skills into a scholarship so he can get into college and get away from home. (2 hrs.)

11 Crazy Moon (1986). An offbeat and winning Canadian film, a love story about an eccentric rich kid with a passion for big-band music and a free-spirited deaf girl. With Kiefer Sutherland and Vanessa Vaughan. (2 hrs.)

13 Public Television Under Attack—With Charlie Rose. TV journalist Rose spends an hour looking into the current debate involving public TV, which was created during the late sixties after the Carnegie Commission found a need for alternative, educational, experimental television. Has it lost its way? (1 hr.)

CUNY Cityscope—"Pélé." The Brazilian soccer star discusses his work in promoting the Earth Summit, which began today in Rio de Janeiro. (30 min.)

9:00
4 NBA Playoffs. The end of a long, hard NBA season is almost here. Tonight: the first game in the best-of-seven final series. Game 2 to be played Friday at **9:00 p.m.** and Game 3 Sunday at **7:00 p.m.** Games 4–6 will follow the same schedule next week.

49 Au Revoir, Les Enfants (1987). Louis Malle's exquisite fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed to the Nazis—through intellectual vanity—a young Jewish student. In French, with subtitles. (1 hr. 45 min.)

A-E First Flights—"Experiment in Flight." A half-hour look at the United States's experimental X-program, including the X-1 jet, in which Chuck Yeager first broke the sound barrier.

USA The Secret Passion of Robert Clayton. (Reviewed in this issue.) Get out your scorecard. Young Bob Clayton, coming home to Georgia from New York to be a district attorney, catches a whopper of a *first case: trying his best* friend from high school, who will be defended by Bob Clayton Sr. and who has married Bob Jr.'s old gal. To simplify things, the gal, Katherine, sleeps with both Bobs (but not her husband). With Scott Valentine, John Mahoney, Kevin Conroy, and Eve Gordon. (2 hrs.)

10:00
2 48 Hours—"Perfect Specimen." Eight out of ten American women, we're told, and seven of ten men are unhappy with at least one of their physical features. The measures that we take to beautify ourselves, though, are expensive and often dangerous. (1 hr.)

MTV MTV Unplugged—"Paul Simon." Did you know that MTV can be seen in more than 70 countries? This one-hour acoustic concert, in which Simon is joined by his Born at the Right Time band for songs old and new, will be seen tonight in 58 of them. No word yet on what the other 12 did wrong.

1:00 a.m.
USA All the President's Men (1976). A surprisingly fine newspaper film. Robert Redford and Dustin Hoffman are utterly convincing as Woodward and Bernstein, and the whole thing is worth seeing twice—once for everything about it, and once more just for the acting. Alan J. Pakula directed. (3 hrs.)

THU., JUNE 4

7:00 p.m.
SHO Marilyn Hotchkiss Ballroom Dancing and Charm School. William Hurt narrates this 30-minute family film about the agony a young boy goes through at charm school.

9:00
2 The Year of the Generals. (Reviewed in this issue.) Fifty years after the Battle of Midway, Charles Kuralt and General H. Norman Schwarzkopf (Ret.) examine it and the whole of World War II. Charlton Heston, James Garner, and Robert Mitchum provide some important voices. (2 hrs.) See Saturday at **8:00 p.m.** for the 1976 film *Midway*, starring Heston, James Coburn, and Henry Fonda.

13 Mystery—"A Taste for Death." In Part 3 of 6, P. D. James's Scotland Yard detective Adam Dalgliesh discovers that Sir Paul Berowne, who died in Part 1, confided in a nurse named Theresa, who's got some information that makes her nervous. Did Sir Paul commit suicide, or was he murdered? What's the nurse got to do with all this, anyway? What time is cocktails? (1 hr.)

USA Bronco Billy (1980). Clint Eastwood in a gentle and self-parodying mood, playing the head of a traveling wild-West show, a solemn fellow who believes in heroism and gallantry in an unheroic and ungallant age. Sondra Locke is the snooty, sharp-nosed New York socialite who winds up traveling with the show. Eastwood also directed. (2 hrs. 30 min.)

10:00
13 Barging Through Europe: London to Paris. Film producer Richard Goodwin, traveling by tugboat and barge through Europe (at three miles an hour), visits some true backwaters where cultures have gone unchanged for hundreds of years. (1 hr.)

A-E Brute Force—"The History of Weapons at War." The first of four new episodes of the series in which host George C. Scott examines the evolution of modern weaponry by inspecting one particular weapon in detail each week. (1 hr.)

TDC America Coast to Coast. And P.R. people wonder why they've got a bad name? In this one-hour program, Adam West, who played Batman in the TV series, and Michael Keaton, Hollywood's Batman, engage in a ski race.

11:30
MAX La Femme Nikita (1990). Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, *blows away a cop in* the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Written and directed by the Gallic slickster Luc Besson. *Très bon.* In French, with subtitles. (2 hrs.)

FRI., JUNE 5

10:00 a.m.
4 French Open. Live coverage of the men's semi-final match from Roland Garros Stadium in Paris. The women's final will be played Saturday morning (and shown on tape Saturday at **3:00 p.m.**); the men's final will be shown live, Sunday at **9:00 a.m.**

8:00 p.m.
2 Miracles and Other Wonders. Darren McGavin is the host of this one-hour special that dramatically re-creates very strange but, ostensibly, very true stories. See the one about the man who was killed in a car accident, and how his four-year-old's crayon drawings led the man's widow to a valuable bank account she didn't know about. And other stuff like that.

4 The Brokaw Report—"America the Violent." Tom Brokaw, in the second of a series of special reports, examines three sides of the issue of American violence: the increasing use of guns by children and teenagers; the media's handling of violence; and the overwhelming love of American adults for their recreational firearms. (1 hr.)

A-E Kwai: The True Story. A one-hour profile of the so-called Death Railway, which Allied P.O.W.'s were forced to build for the Japanese through the Thai-Burmese jungle. The famous bridge is only part of the story; the railway ran 249 miles through dense and mountainous jungle.

BRV Mr. North (1988). The comical story, set in the twenties, of a whimsical but down-on-his-luck young man who *runs afoul of the Newport* set. With Anthony Edwards, Robert Mitchum, and Harry Dean Stanton. Directed by Danny Huston, whose father, John, co-wrote and executive-produced. (1 hr. 30 min.)

9:00
13 Earth Tech '92. A two-hour magazine program about the U.N. Earth Summit, with host Scott Simon. Besides live coverage of the conference in Rio de Janeiro, the show offers segments on specific environmental issues and profiles of some of the players in this international game.

49 Wasn't That a Time: The Weavers. A 1980 concert from Carnegie Hall, with which the folk group celebrated their reunion, 25 years after being blacklisted. Among the songs they perform: "Kisses Sweeter Than Wine" and "Goodnight, Irene." (1 hr. 30 min.)

FAM Sea World Miracle Babies and Friends. A one-hour special, with hosts Joanna Kerns and Danny Pintauro, about the birth of marine mammals and how their mothers take care of them.

10:00
TMC What About Bob? (1991). A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. The movie lacks the courage of its nihilism, but Bill Murray's performance is a classic of infantilism. Directed by Frank Oz. (1 hr. 45 min.)

3:00
5 Mr. Peabody and the Mermaid (1948). Did somebody say *Splash*? William Powell plays the fisherman who comes across a comely mermaid (Ann Blyth) in this engaging Nunnally Johnson story, directed by Irving Pichel. (2 hrs.)

SAT., JUNE 6

5:00 p.m.
11 Valley Girl (1983). Martha Coolidge's shallow but consistently entertaining comedy about a sweet but dumb high-school queen from the San

Fernando Valley (Deborah Foreman) who throws over her boyfriend and takes up with a soulful-eyed punker from Hollywood (Nicolas Cage). (2 hrs.)

AMC Out of the Past (1947). Jacques Tourneur's scintillating *film noir* stars Robert Mitchum as a man who finds that, no matter how hard he tries, he can't shake his old mobster boss (Kirk Douglas) or girlfriend (Jane Greer). (2 hrs.)

8:00

2 Midway (1976). A much-diluted but still entertaining fictionalized account of the Battle of Midway. The strong cast includes Henry Fonda, Charlton Heston, James Coburn, Glenn Ford, Hal Holbrook, Toshiro Mifune, and Robert Mitchum. They all operate against a backdrop of actual war footage and scenes from earlier films. (3 hrs.)

13 Broadway Melody of 1936 (1935). Bubbly like champagne. Jack Benny is sharp as a Walter Winchell type, using dancer Eleanor Powell (who dances divinely) to pull a very fast one on Robert Taylor. With Buddy Ebsen, Una Merkel, and a passel of good songs by Arthur Freed and Nacio Herb Brown. (1 hr. 50 min.) Also shown Sunday at **6:00 p.m.**

HBO Robin Hood: Prince of Thieves (1991). A blockbuster despite its tepid take on the Sherwood Forest legend, this edition stars Kevin Costner as the do-good hero who leads his merry men against the Sheriff of Nottingham. With Morgan Freeman, Mary Elizabeth Mastrantonio, Alan Rickman, Christian Slater. (2 hrs. 30 min.)

SHO City Slickers (1991). A trio of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range, each in his own mid-life crisis of quite mortifying banality—Billy Crystal finds the meaning of life by throwing himself into a raging stream to rescue a calf. Some funny bits, though. With Jack Palance, one-handed-push-up king, as a tough old cowboy. (2 hrs.)

8:30

BET James Brown in Concert. The Godfather of Soul in a concert from his *Living in America* tour, with clips of Hammer, Bel Biv Devoe, and En Vogue as well.

9:30

BRV Moonlighting (1982). Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader (Jeremy Irons), an angry, nervous man, is desperate to complete the job on time, and locks his men in, declaring his own version of martial law. Written and directed by the Polish émigré Jerzy Skolimowski. (2 hrs.)

9:50

13 A Damsel in Distress (1937). Nice light Gershwin musical, directed by George Stevens, that blends the elegance of Fred Astaire and Joan Fontaine, buzzing around like a pair of dragonflies, with the cutup brilliance of George Burns and Gracie Allen. (1 hr. 45 min.)

10:00

SHO Howie Mandel: Howie Spent Our Summer. A one-hour comedy special detailing Mandel's latest stand-up tour, offering jokes both onstage and off-.

10:30

HBO Dream On. (Reviewed in this issue.) This comedy series, executive-produced by John Landis, returns for its third year, with Martin Tupper as a fifties man trapped in the body of a nineties man, or something like that. In the leaping-onto-TV-before-the-tabloid-ink-is-dry category: Gennifer Flowers, who, along with Jessica Hahn and Rita Jenrette, plays a journalist. (1 hr.)

SUN., JUNE 7

1:30 p.m.

13 Teachers in the Rain Forest. A half-hour profile of a group of teachers sent by Earthwatch into the rain forest on scientific expeditions.

7:00

9 Dark Victory (1939). Bette Davis's great performance makes a classic of this soap opera about a spoiled woman, dying from a brain tumor, who finds true happiness and nobility of spirit. With George Brent, Geraldine Fitzgerald, and Humphrey Bogart. (2 hrs.)

7:30

AMC Equally beguiling as siren and comedienne, Carole Lombard is certain worthy of a triple bill (all taking advantage of the comedienne side). First, **Nothing Sacred** (1937), Ben Hecht's slapstick satire; Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony incurable disease. At **9:00, My Man Godfrey** (1936), in which society madcap Lombard finds city-dump "bum" William Powell and wins the scavenger hunt. A terrific screwball comedy. And at **11:00, We're Not Dressing** (1934), a rather silly, but very cheerful, musical version of *The Admirable Crichton,* wherein Lombard, Bing Crosby, Ethel Merman, and others are shipwrecked on an island. Norman Taurog directed. (1 hr. 30 min.)

8:00

13 Nature—"Scandinavia: Land of the Midnight Sun." Seals and ospreys in southern Sweden, whales in the north of Norway, the winter ice and summer flowers of the Baltic. (1 hr.)

A-E Ashenden. (Reviewed in this issue.) Alex Jennings plays the title character, a stand-in for W. Somerset Maugham, who spent part of World War I as a British intelligence agent. Based on Maugham's short stories, this two-part film traipses through most of Europe as it follows the always clever, often inspired exploits of our hero. With Ian Bannen, Joss Ackland, Rene Auberjonois, Elizabeth McGovern. Part 1 of 2 (2 hrs.); Part 2 shown Monday at **8:00 p.m.**

9:00

7 Memories of Me (1988). Billy Crystal and Alan King's picture (Crystal co-wrote, and the pair produced) about a young New York heart surgeon who, having suffered a heart attack himself, sets out to mend his ways with his comedian father, who lives in California. The film tries too hard to be sentimental, but some shining humor is to be found. Henry Winkler directed. (2 hrs.)

13 Piece of Cake. Part 2 of a six-segment *Masterpiece Theatre* drama about the rites of passage of an R.A.F. squadron. Tonight, the young pilots are sent to an idyllic French château, where they enjoy the scenery and look toward their upcoming battles with a mix of trepidation and excitement. (1 hr.) Also shown at **11:15** on **21**.

TBS National Geographic Explorer. (Reviewed in this issue.) In the *Sea Trek* section, an action-packed dive with penguins and marine iguanas. Also in the two-hour program: Japan's last surviving kamikaze pilots and the New York City subway system.

10:00

13 Out!—"Francis Bacon: Portrait of an Artist." A one-hour profile of the British artist who died recently, including his favorite habits and haunts. (1 hr.) Also shown Monday at **midnight.**

11:30

5 Broadcast: New York. An investigation into a Harlem community group's charges that grocery stores in poor neighborhoods pass off food unfit for human consumption. (30 min.)

MON., JUNE 8

8:00 p.m.

5 Kennedy. A three-part TV series from 1983, starring Martin Sheen as JFK, Blair Brown as Jackie, and John Shea as Bobby. As Joe and Rose Kennedy: E. G. Marshall and Geraldine Fitzgerald. Tonight's Part 1 covers the 1960 election through the Bay of Pigs invasion. (2 hrs.) Part 2 is shown Tuesday at **8:00 p.m.;** Part 3, Wednesday at **8:00 p.m.**

9 The Jackie Mason Show. The debut of Mason's summer-long weekly comedy series, in which he tackles a different subject every week, complemented by an audience filled with appropriate notables. Tonight, Mason addresses the news media, and his hand-picked audience will be filled with print and electronic journalists. (1 hr.)

31 Perspectives on 20th-Century Architecture. The first of fourteen weekly programs assessing the state of avant-garde architecture. Tonight, "Beyond Utopia: Changing Attitudes in American Architecture," which focuses on the few architects who have rejected the glass-and-steel standards of our time. (1 hr.)

55 Desperately Seeking Susan (1985). Susan Seidelman's comedy is a tale of two heroines: a depressed New Jersey housewife (Rosanna Arquette) and a downtown con artist (Madonna) who picks up men at will and discards them when she gets bored. Though charming and casual, the movie is also laboriously plotted to make the two women exchange roles. (2 hrs.)

A-E Ashenden. (See Sunday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

8:30

7 The Color of Money (1986). Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Prosperous but bored, Eddie spots a young nine-ball hotshot (Tom Cruise) and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him make the kid a hustler supreme. Sharp and fast, shrewd and sexy. (2 hrs. 30 min.)

9:00

13 49 Millennium: Tribal Wisdom and the Modern World. The final two segments of the ten-part series that examines how people in eleven tribal cultures deal with the basic issues of life. "The Tightrope of Power" is about law and order in different societies; "At the Threshold" offers an examination of tribal heritage. (2 hrs.)

TMC King of New York (1990). It's useful, every once in a while, to see a movie that is completely false in order to gain a livelier appreciation of truth when it occasionally raises its lovely head. Abel Ferrara's gangster movie, with strange, emaciated Christopher Walken as its Robin Hood drug-dealer, fits the bill. (2 hrs.)

9:05

21 The Best of What's Left of "Not Only . . . But Also." Dudley Moore and Peter Cook reunite to perform some of the sketches that defined their irreverent sixties TV show, including "Leaping Nuns of Norwich" and "Bloody Great Garbo." (2 hrs. 30 min.)

TUE., JUNE 9

8:00 p.m.

MAX Madonna: Truth or Dare (1991). Rock-video whiz Alek Keshishian's documentary contrasts backstage scenes, shot in cinéma-vérité style and in black-and-white, with concert footage taken during the "Blonde Ambition" tour, shot with multiple cameras and in color. Fascinating movie, but its star comes off as a coarse, one-note person. (2 hrs.) P.S.: See Madonna's ex tonight at **9:00** on **LIFE**.

TNT Keep the Change. A new Western based on a short story by Tom McGuane. Joe Starling plays a painter who, in need of inspiration (and, if he can do some rekindling, love), goes home to Montana. With Lolita Davidovich as the old flame and Jack Palance as the old man. (2 hrs.)

9:00

13 Frontline—"Don King Unauthorized." Jack Newfield, New York *Post* columnist and an acknowledged King expert, reports on the high-profile boxing promoter who began his career as a criminal. Depending on whom you listen to, he may not have changed a whole lot. (1 hr.)

AMC Street Scenes: New York on Film. Has there ever been a movie star as loved, hated, and long-lived as New York City? This one-hour profile of the city on film includes clips from *42nd Street* to *GoodFellas,* from *On the Town* to *Prisoner of Second Avenue*. Also, interviews with Garry Marshall, Joe Pesci, Carl Reiner, Jimmy Breslin, and others.

LIFE Colors (1988). Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall plays a veteran cop in Los Angeles, and Sean Penn is a young dynamo; together they try to contain the crack-war violence engulfing Los Angeles. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. (2 hrs. 30 min.)

10:00

13 Listening to America With Bill Moyers—"Curing the Economy." A one-hour report on the American economy, following up on earlier segments in Moyers's series about issues that will influence the upcoming presidential election.

MIDNIGHT

7 The Glass Menagerie. Splendid TV version of the Tennessee Williams play, adapted by Williams himself, starring Katharine Hepburn, Sam Waterston, Joanna Miles, and Michael Moriarty. (2 hrs.)

MAX Whore (1991). Director Ken Russell's (intentionally?) controversial film about the reality of prostitution, going beyond the popular myths. With Theresa Russell (no relation). (1 hr. 30 min.)

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There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Use punctuation marks or proper sentence structure. Minimum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadline is Tuesday at 5 PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers.

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001.** Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Handsome Soulmate—Seeking his match. Successful, blue-eyed, athletically built, nonsmoking, tennis-playing skier, in his 50s but looks 40ish, Manhattanite with home in Hamptons. Seeking good-looking, slim, humorous lady with great legs, 30s or 40s. Being supportive - number one goal. Current picture a necessity; no photocopies please. 3226 ✉

Handsome Attorney—Terrific all-around guy, sensitive and successful, Jewish, 30s, seeks warm, smart, pretty woman, 28-36, for commitment. Photo. 8157 ✉ ☎

Winds Of Change - Exciting—You are special: dynamic, superior mind, fit, cultured. Sense of humor, self, values. Devoted. 60 plus. Must have achieved. For a golden gal: vivacious, charming, wit, sensuous, chic, slim, great looks. Loving widow. Yale grad. Into the arts, sports, fun. Note and photo. 5931 ✉

Attractive, Warm, Sincere Male—28, well-educated, seeks slender white female, 21-28, with similar qualities. 3235 ✉ ☎

Nice Guy Seeking Sweetheart—PhD in October, Jewish, 30, 5'11", handsome, funny, romantic. If you're ready for commitment, please write. 8143 ✉

Vivacious, Cute Blond—30, seeks fit, 25-35 male. Photo/phone. 3252 ✉ ☎

Vibrant And Gentle—Kind and beautiful - this very bright, successful professional woman seeks a best friend and lover. You are as reluctant to answer an ad as I am to place one. You are over 45, emotionally open and affectionate, highly educated and successful, able to enjoy a woman with activities as diverse as scuba diving and skiing, to museums, travel, ballet and intimate conversation over fine wine and dinner. I hope you miss the emotional closeness of a warmly affectionate relationship. Note/phone/photo a must. 5896 ✉

Warm And Very Attractive—Vivacious brunette, recently widowed after long and happy marriage, seeks sophisticated mensch who isn't blase about life and romance, with a great sense of humor. Nonsmoker who enjoys travel preferred. Age 50-65. Photo appreciated. 3241 ✉

Relationship, Refchmationship—I hate that word. And I'm not "into" anything either. I'm simply an attractive, petite, 48, blond with blue eyes - who loves to read, write, play tennis, swim...and like that.
I have an aversion to psychobabble and tofu (but I make a damn good chili). Westchester. 5934 ✉ ☎

Gay White Female—Late 40s, pretty, feminine, professional, personality plus, seeks attractive, feminine, loyal woman for lasting relationship. Photo, phone please. 8158 ✉ ☎

Upper One-Percenter—In every way - tall (6'5"), very secure, successful, handsome and distinguished-looking, early-40s attorney with presence, depth and substance. Seeks an equally extraordinary, 5'7"-plus, LI/NYC woman, 29-36. She rises with the sun, is brunette, classy and cultured, with a classic '50s figure all men cannot resist, yet with a razor-sharp mind, mature head and traditional values. Only replies with photos; willing to exchange before meeting. 8146 ✉

American-Born Woman, 30s—Asian heritage - relocating back to NYC after living overseas on a research project; interested in relationship reform with monogamous agenda. I'm an eclectic career-wise nonfeminist, possessing traditional family values, involved in global issues. Candidate of choice would be a clean-shaven, dark-haired mainstream Republican, Ivy Wall Street intellectual mensch (33-60) with an international career or involved in academia, willing to start a family within the next year. Submit photo and curriculum vitae to enter campaign. Stops along campaign trail should include cultural events and scandal-free romance. Nominees will be chosen based on values issues. Election to be held shortly thereafter. Term of office: eternity!! 3204 ✉ ☎

Absolutely Gorgeous—I'm an extremely successful woman with advanced degrees in two professions, who is at the top of my field. Warm, open, world-traveled and very sophisticated. I am a truly beautiful, extremely sensuous woman with a great figure. I'm athletic and adventuresome - love scuba diving, skiing, sailing, tennis, and ballet, opera and museums, and enjoy cooking and fine wine. I am totally independent financially and am free to set my own schedule and travel whenever I get the urge. After being widowed several years ago, I'm ready to start again. I truly like men and value a mutually caring relationship above everything elese. I have no children but it's okay if you do, provided they love you. I want to meet a truly emotionally secure man, 45-55, who is my counterpart. It's important to me that he not only be extremely bright and very professionally successful, but that he also is able to be open and caring, and that he shares the same high values that I do. Note/phone/photo a must. 3188 ✉

Head-Turning, Heart-Stirring Female—Doctor (fortysomething, pretty, Manhattanite, good figure, 5'7") - seeking quality man who is secure in who he is and seeks same in life partner. 5911 ✉

A Visionary Kind Of Man—A warm, *dynamic, charming eye surgeon, a handsome* romanticist with passion and joy for humor, fitness, 101.9, culture, Motown, fun, highly successful, slim, tall, fit, 30s, wealthy - hopes to see eye-to-eye with loving counterpart, to 38, refined, 5'7" plus - for forever. Photo essential. 8149 ✉

Sparkling, Active And Attractive—Pretty lady - petite, secure and sincere executive. Enjoys skiing, tennis, walking - in the city, in the woods, on the beach. Seeks nonsmoking man, 35-50, as best friend and lover for the long term. 5939 ✉ ☎

Extremely Handsome—Tall, blue-eyed, CT professional male, young 53, seeks eternal bliss with truly lovely, long-legged, slender, sensuous female, 30-45, who loves the sunshine but can laugh in the rain. Recent photo please. 8150 ✉

Offering A Full Life—Pretty psychotherapist has a resurgence of interest in meeting a man in his 60s - so we can enjoy theater, music, the arts scene, dancing and travel, each other's friends, and some of our family. Please write me about yourself. 5952 ✉

Great Neck—Tall, handsome, successful, 45 and easygoing, seeks younger, sensual, curvaceous head-turner with brains, pizazz and humor. Photo. 8131 ✉ ☎

Handsome Mensch—37, physician, writer, musician, sense of humor - seeks attractive, thin Jewish woman for happily ever after. Photo/phone. 8159 ✉

Warm, Happy, Sincere Guy—40, 6'1", handsome. Loves movies, outdoors, art, restaurants - and loves to laugh, talk and take long walks. Seeks witty, attractive, warm, nonsmoking woman, 28-42, who is true to herself, to develop a sincere relationship. 5943 ✉ ☎

Help! Robin Hood!—Sweet brunette beauty, soft creamy skin, two kids, irresistible smile, 36, seeks tall, intelligent Christian knight with old-fashioned values, who loves British theater, movies, family; hates smoke, alcohol, dragons! 8140 ✉

Intellectual, Humorous—Down-to-earth female Wasp. Enjoys reading, walks, gardens, museums, travel, conversation. Seeks grown-up male counterpart, 50 and up. 3219 ✉

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Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Very Handsome, Affectionate Man—30s, Wall Street professional - seeks Jewish Asian beauty for keeps. Note/photo. 3229 ✉ ☎

There's No One Quite Like Me—One-of-a-kind Jewish male, 41, seeks completely unique woman, 25-35, of uncommon beauty, grace and style. I am slim, athletic, attractive, successful, creative, warm, sensitive and funny. I love to explore all that life has to offer. Do you? Note and photo please. 8145 ✉

Classy Blond, Italian—Pretty, 38, sincere and fun-loving. Loves cooking, antiques, tennis and golf, weekends on North Shore and Hamptons. Seeks sincere and successful man. Note/photo a must. 8153 ✉

Perhaps You Were The Woman—And I was the man... Fiftysomething, looking for smart woman. I am (212). Photo appreciated. 3208 ✉

Me:—Stunning LA blond, model looks, dazzling smile, brilliant wit, superior mind, chic, slim, leggy, long hair. Passions: arts, film, theater, restaurants, cabarets, travel. You: bicoastal, tall, lean, elegant, clean-shaven, equally affluent, marriageable, 35-65. 3246 ✉ ☎

Dynamic And Handsome—Socially conscious attorney, 31. Intelligent, athletic, honest, affectionate. Seeks similar, pretty woman of substance. Photo. 3240 ✉

Widow - Attractive, Cultured, Caring—Seeks Jewish gentleman, 68-75, to share the many good years ahead. 8113 ✉ ☎

Understated Elegance—Slender, pretty brunette, 32, looking for tall, athletic, unencumbered man, 34-44, Christian. Varied interests. Bio/photo. 3245 ✉

Will You Step Into My Parlor?—Seek mid-age man for: passion and beauty and perfect moments of sharing ideas, adventure, joyfulness and caring. 8119 ✉

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

Tall, Handsome Professional—46, Jewish, arts and antiques specialist, charming, easygoing, eclectic tastes, sensitive, humorous, gentle. Loves travel, golf, ski, working out. Seeks bright, adventurous, sincere woman, 30-40, for partnership. Photo. LI and Queens preferred. 8115 ✉

Brains And Beauty Seeks Same—In successful soul mate, 37-47, who, like me, is funny, fit, educated, honest, curious, sexy, warm, and wants chemistry/commitment. I'm 39, Jewish, brunette, 212, ready to make Mr. Right my priority. Photo/note please. 5938 ✉

Hunk—27, body builder, seeking long-lasting mate. 3224 ✉ ☎

Romantic Male, 37—Seeks woman who is sexy, attractive, and who enjoys life. Home phone/letter. 3251 ✉

Hopeless Romantic—34, successful Jewish male professional. Seeks a special woman for a lifelong adventure. Bonus: I can cook, and Major Medical is included. 8112 ✉

Handsome White Male—31, 5'11", athletic NYC professional seeks smart, athletic, pretty lady to share sunsets. 8148 ✉

Large But Lovely—Single Hispanic female, 30, smoker, seeks single Hispanic or white male, 25-40. If you're ready for the Mets, films, quiet times, and someone to share a lifetime of memories, send a photo and your thoughts. 5941 ✉ ☎

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 8133 ✉

Warm, Good-Looking Man—Professional, creative, trim, 5'10", 52. Seeks a lively, slender woman who is partial to music and art. Photo. 8121 ✉

Be My Sweetheart—If you're a kind, intelligent, romantic, professional Jewish man, 45-55. This sincere, attractive, slim, bright, successful Jewish widow, with great legs and a pretty smile, would love to meet you. 3233 ✉

Strikingly Beautiful—Ivy League graduate. Playful, passionate, perceptive, elegant, bright, articulate, original in mind, unique in spirit. I possess a rare balance of beauty and depth, sophistication and earthiness, seriousness and a love of fun. Professionally successful, perfectly capable of being self-sufficient and independent, but I won't be truly content until we find each other. I am in my late 20s, slim and 5'6". Please reply with a substantial letter describing your background and who you are. Photo essential. 8139 ✉

Sensitive, Caring, Laid-Back Man—54, seeks romantic woman for love. 8124 ✉

Sweet And Maybe Offbeat Are You—Also female, 24-36. I'm 35, a journalist, Jewish, male, slender, handsome, an arts lover and long-haired. Photo. 8142 ✉

Tarzan Seeks Jane—Very handsome, successful Jewish man, 33, looking for energetic woman with similar interests. I love to hike, mountain bike, kayak, scuba dive, water ski, etc, and want to meet an attractive Jewish woman to share these things and lots more. Note and photo please. 8134 ✉

Inoculated Against Museum Fatigue?—Can put up with hard pews if polyphonic music is floating to the vaulting? Good-looking male, 42, 6', 175, seeks woman not scared off by the above. 5899 ✉

Sailor Girl Seeks Sailor Boy—Attractive, accomplished, articulate gal seeks 50-plus gentleman with 40'-plus boat! 8137 ✉ ☎

Touch My Heart—And we can share romance, sports, outdoors, the arts. I'm successful, pretty, slim, athletic, 40ish. You're a secure, successful, funny and fit Jewish man. Photo, please. 8136 ✉

Easygoing, Honest And Adventurous—Jewish male, 5'11", 160 lbs, in mid 40s, who is good-looking and successful - looking to meet a pretty, petite woman with similar qualities, for a lasting relationship. Note/phone/photo appreciated. 3227 ✉

Jewish Dentist, 32—Active - likes sports, reading - seeks 24-32, intelligent, cute, slender, nonsmoking woman with a sense of humor, who enjoys long boring sentences like this one. Photo please. 5940 ✉

Enter A Spectacular Summer—With this beautiful and bright, vibrant and upbeat LI professional (Manhattan resident) whose eclectic interests span country and city living. Seeking a man, 49 plus, to explore life's joys together. 5946 ✉ ☎

Girl Of Your Dreams—Stunning physically fit, 30, seeks successful Jewish male counterpart. Go for it! Personalized note and photo a must. 8128 ✉

Male, Early 50s—Looking for semi-healthy relationship with a woman who is caring and enjoys being cared for. Warmth, honesty, sincerity, sense of humor also available. 5926 ✉

Dear Sir:—Look no further if you seek beautiful, slender, fit, Wasp Manhattan lady with sparkling eyes....especially if you're 38-50, smart and conservative. Brief note, photo. 3228 ✉

Ad Exec By Day—Romantic, fun, sensitive by night. Good-looking Jewish male, 32, humorous, passionate and happy in life. Seeking very attractive and fit, bright, funny, unpretentious female counterpart. Photo a must. 3249 ✉ ☎

Successful Professional—Jewish male seeks to meet female, to 36, with inner beauty, for love and marriage. 8135 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Adults Only—Gorgeous redhead, slim, Jewish NJ professional, 42, wants laughing, loving, educated, handsome man, 43-50, for more. Bio/photo. 8117 ✉ ☎

Looking—For that chemistry thing. Handsome, Jewish, 33, seeks a kind, down-to-earth woman for talking, laughing, being with. Photo please. 3237 ✉

Widower, 50, Professional—Seeks serious female. Photo. 8138 ✉

Potency Of Mind Is Paramount!—Very attractive, youthful woman seeks man with traditional values, 65 plus. 3232 ✉

Come Peddle With Me—The best is yet to be. Pretty, 5'4", petite female seeks loyal, kind, athletic man, 39-50, with whom to cycle through life. 8126 ✉

Warm, Handsome—Jewish entrepreneur (and ex-attorney), 32, 6'2", seeks an exceptionally bright, unpretentious, slim Jewish female, 25-32, for lasting relationship. Photo a must. 3236 ✉

Are You A Beautiful—Willowy, together lady, 38-45, bored with your corporate life and three-room co-op? Do you love art, antiques, music, travel, fine food? Then I'm for you: 52, successful, versatile and live the above. Phone/photo. 8111 ✉

STRICTLY SPEAKING…

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PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK, NY

Bright, Pretty Grad Student—Seeks man with humor, warmth and character. I'm 31, 5'6", slim, brunette. I'd love to develop a friendship and maybe more with a special man. 3234 ✉

Shapely, Cocoa Brown, Single Female—29, 5'8", seeks single white male, 30-40, 6' plus. You, like me, should be professional, adventurous, athletic and passionate. You should know how to treat a woman like a lady. Must be a lover and friend - for committed relationship. No disease/drugs/smokers/curiosity seekers. 8141 ✉ ☎

Seeking Woman To Cherish—And adore. Jewish man, 35, 5'8", medium build, huggable, cuddly, affectionate, warm, caring, decent-looking, humorous mensch, attorney, karate black belt. Note/photo/phone, please. 8144 ✉

Let's Become Mr. And Mrs. Us—Svelte Jewish journalist, 35, with inner and outer beauty, brains and ability to listen, seeks adventurous, down-to-earth man for passion, great talks, mutual support and the beginning of the rest of our lives. 3238 ✉

University Professor—60, athletic build, 5'7" - whose interests include classical guitar, home improvement - seeks cheerful woman with quiet humor, 48-55. Photo please. 5901 ✉

Five Foot-Two, Eyes Of...—Green. I'm an intelligent, athletic, adventurous, friendly, slim and pretty professional woman, 34, who is ready for a substantive relationship. Could you be the one? NY/Westchester. Note/photo/phone. 3243 ✉

Fun, Fit, Friendly, Frugal Physician—55, fishing for fine female. 5951 ✉

Handsome, 32, Single Male—Athletic build. I'm a deep thinker, into self-awareness, sensitive, with a lot of positive energy. For fun, I love to laugh, dance, play tennis, golf and ski. I'm seeking a woman who feels good about herself and enjoys both serious talks and silly moments. Photo/note. 5932 ✉

Puerto Rican Woman Sought—Black male in San Diego, 37, wishes to meet for friendship and possible marriage. Financially secure. Picture is a must. No drugs/no games. 8161 ✉

STRICTLY PERSONALS

Handsome Westchester Engineer—Christian male, 40, fit, 5'10", 170 lbs, brown hair, green eyes, sensible, warmhearted, with sense of humor. Enjoys movies, sports, theater, dining and conversation. Seeking slim, pretty Christian lady, nonsmoker, 28-34, college grad with same qualities, for serious relationship. Photo/bio/phone. 8152 ✉

Caring, Sensual, Sensitive Male—Mid 50s, own business, seeks younger female as companion, lover and eventual marital partner. 8147 ✉

Sincere Irish Female—Likes theater, travel - seeks Christian male, 30-40. Letter/photo. 3221 ✉

Handsome Greek Guy—25, 5'8", athletic, wealthy and well-educated, seeks honest, beautiful, slender lady who has a warm heart - likes dining, dancing, travel and sports, for honest relationship. Age unimportant. Note/photo/phone. 3244 ✉

Attractive Redhead—Loves to dance and travel. Interested in mature man, 50-59 1/2, with young spirit and healthy body - snappy talker and savvy listener. Photo/note. 5936 ✉

A Semi-Retired Guy—160 and 5'10" high,
Likes sailing and seas and gal who skis.
She's bright and trim, her friends do say,
And a sense of play should carry the day.
Photo/note. 8114 ✉

Sexy Jewish Businessman, 37—Seeks a sweet, attractive, happy, caring, romantic woman. Letter/home phone. 3250 ✉

Educated, Cultured—Financially secure entrepreneur, never married, nonsmoker, monogamous, sharing and caring, Jewish professional man, 43 - seeks single Jewish female with same qualities, between 25 and 39, for a warm relationship leading to marriage and children. 3220 ✉

Empty Nest Approaching—Leaves attractive female - successful professional (therapist), Jewish, 40s, spontaneous and fun, seeking new partner: similar man, 50s, nonsmoker, upbeat, funny, open to new relationship, love and future. NYC/Westchester. Note/phone/photo. 3222 ✉

Jewish Male—Green eyes, good-looking, 31, successful president of own company - looking for sexy, funny and sweet female who likes weekend escapes and quiet nights cuddling in front of TV with a good movie. Will only reply to letters accompanied by photo. 5937 ✉

Very Pretty Professional—Sincere, enjoys outdoors, travel. Seeks warm, successful male partner, 45-55, for a possible commitment. 3253 ✉ ☎

Eminently Successful—Very handsome, 6', Caucasian doctor, 37 - prefers long barefoot walks along the water with the perfect companion. Seeking: athletic/model-type female beauty, 23-38. One-woman guy - looking for one-guy woman. Let's walk barefoot together. Photo/phone number required. 3255 ✉

Unique International Woman—41, established designer, intelligent, very attractive, sophisticated, athletic, very secure financially - desires compatible relationship with a very special man, 40-50, who is well-educated, professionally and financially successful, honest, athletic, tall, warm, generous, who has a sense of humor and enjoys life. Height, weight, note, photo, phone a must. 5944 ✉

Kind, Honest, Happy, Good-Looking—Retired Wasp, 53, with mountain home, city apartment, seeks smart, funny, attractive, 35-45 female who likes herself and is ready to pursue personal accomplishments. Photo please. 8151 ✉

Very Attractive Female—Jewish, 28, 5'7", seeks "great-everything" Jewish male, 28-36, 6' plus, 175-240 lbs. Photo! 8118 ✉

Handsome, Romantic White Male—40, 5'11", 185 lbs. Seeks an attractive, fun-loving lady (25 plus), race unimportant, for a serious relationship. Photo. 8156 ✉ ☎

Jewish Renaissance Man—Tall, physically fit, athletic, 44, humorous, well-educated professional, ready for family. Loves outdoor activities, jazz, travel, boating. Seeks very pretty and fit, 30something female with Jewish education and values, personality plus, humor and similar interests. Photo appreciated. 8155 ✉

Hamptons For The Summer—If you are too and would like to meet a terrific lady in the right atmosphere, she would like to meet you too. Note and photo if available. Age 35-45. 3257 ✉

Thinking Man's Woman With Looks—Pretty, slim, smart, spirited, creative professional, 42, well-traveled, divorced, Jewish (nonreligious). Seeks stimulating, high-caliber mate, to 50, good-looking, fit, mainstream success with maverick streak, who loves the arts, the outdoors, adventure. Nonsmoker. Photo please. 8122 ✉

Warm And Attractive—PhD, 43, tall and slender. Lively, adventurous and fun but with a serious side. Enjoys swimming, scuba diving, travel, music, films, the visual arts but also good books, good conversation, quiet times with friends. Seeking intimate relationship with a warm, kind, thoughtful man who is happy in his career and wants to share his life with someone special. Note/phone/photo. 8123 ✉ ☎

Beauty Seeks Major League Guy—55-67. Bio please! Box 1540, NYC 10028.

CEO, Single Jewish Male—Kind, handsome, 36, 5'10", likes politics, bicycling. Seeks single Jewish female, under 34, family-minded. Letter, photo. 3254 ✉

Special Lady—Jewish RN, 48 (doesn't look a day over 45), loves music, outdoors, ocean, beagles, dolphins, traveling, staying home, working, playing. My dream is to share my time with a mensch of similar and different interests. Note. 8127 ✉

Beautiful Blond Writer—Chic, sensual, seeks highly intelligent, serious "suit", 43-55, for great talk, laughs, love. 3223 ✉ ☎

Attractive, Educated, Sincere Female—36, seeks considerate, caring, successful male for relationship. 8120 ✉

Dark-Eyed Shiksa Beauty—Seeks music-loving mensch, 65 plus, for permanent relationship. POB 1836, White Plains 10602

Not Just Another Summer Romance—But a more enduring relationship - is sought by this open, caring, happy, attractive, energetic, well-educated, 40s, nonsmoking white male who seeks comaprable qualities in a real and attractive lady, 32-45. Note/phone. 5950 ✉

Extraordinary Gentleman—Intelligent, handsome, athletic, affluent, self-confident, high-energy Wasp, young 51, corporate owner, extremely fit, 6'1", 175, good sense of humor - loves kids, very selective. Seeks bright, slender (model's figure), energetic, 37-44, very attractive, athletic, 5'6" or over, nonsmoking, semi-sane all-American lady (CT/NYC). I'm looking for more than a date or dinner partner. I'm looking for a quality lady whose business reflects a spontaneous lifestyle, to share my active, zany, fun, extravagant life. If you're as hesitant to answer this ad as I was to place it, and you are fun to be with, let's get together. Send brief bio/phone; recent photo a must. 5942 ✉

Secure, Fit—50s, Jewish, seeks tall, brainy woman, to 43, to size 14/16. 8154 ✉

Love, Marriage And Children—This cute, natural, expressive, lively lady who is extremely young for 41 - and looks under 31, wants to find that special man for keeps. If you really and truly want to tie the knot, and you adore kids - then perhaps we can end our search! I am seeking a compatible man who is interested in a one-on-one, brief but profound courtship. I prefer a relaxed guy who laughs easily. You also must be very honest, very successful and well-established. A definite desire to reproduce offspring as husband and wife is essential. Can you hear wedding bells in December? Let our hearts meet! 8129 ✉

Brown-Eyed Beauty - Adorable—Accomplished, 40ish, physically fit, PhD - seeks successful, self-aware, intelligent, tolerant man for laughing, loving, lounging and lunging. I seek an unpretentious, *humorous, warm and loving man* to develop a relationship and share my life with. 5949 ✉

Bewhiskered Editor—36, 5'10", athletic, Jewish, cute, gentle, witty. Fond of art, wordplay, Israel, tykes, dancing, jazz, biking, nature, hiking and tennis. Seeks very bright, fit, natural woman. 5953 ✉

Attractive, Compassionate—Woman, enjoys tennis, photography, golf and getting to know someone special. Seeks man, 40s-50s, for relationship 5933 ✉

Intelligent Man's Dream—Bright, beautiful (yes, beautiful) blond, with the presence that speaks of class. My interests range from skiing to scuba diving, off-Broadway to black tie openings - but that doesn't curtail my never-ending curiosity about life. My career has allowed me financial freedom to enjoy most of what NYC has to offer (originally from the south), as well as traveling to many exciting places. If you are 35-45, have a spirit for life - handsome, distinguished, fit, financially secure, over 5'9", and almost feel too good to respond to a personal ad...please do. Note/photo. 8130 ✉

Pretty Woman—Slim, green-eyed blond, intelligent, talented, vivacious, Jewish, 40, seeks that one-in-a-million guy for love and commitment. If you are tall, fit, handsome, caring, educated, successful, 40s, with a good sense of humor - I'd love to hear from you. Photo/note. 3256 ✉

Bright, Beautiful Blond—Sincere, sexy and warm, senior travel editor, early 30s, seeks a tall, muscular, witty professional who's ready for a lifetime of love and commitment. Letter, photo please. 5918 ✉ ☎

Charming, Pretty And Lively—Woman attorney, divorced, 45. Likes conversation, exotic food, mild exercise in temperate weather, movies, books and music. Seeks Jewish man with warm heart and keen mind, who can make me laugh. 5948 ✉

Physician—Wasp male, 5'11", trim, handsome, good-natured, civilized, seeks monogamous commitment with very bright, accomplished, savvy, slender, refined white female, 27-37. Photo. 8125 ✉

Svelte—(5'8"), savvy, successful food consultant seeks recipe for sincere, sharing relationship. Ingredients include intelligent professional man (37-47) who's a blend of focused and sensitive - comfortable in jeans or tuxedo. I'm a sparkling brunette (42) who likes to garnish business travel with pleasure. How 'bout you? Photo please. 3248 ✉ ☎

Very Sexy, Smart, Successful—Jewish divorced woman, 42, looking for same qualities in Jewish man, 45, plus, for a relationship based on love, honesty and good times together. 8132 ✉

Turquoise-Eyed—Elegantly pretty blond, 44, 5'5", 115 lbs, with hourglass figure, great smile and compassionate heart - seeks one truly considerate, dynamic, power-dressed man with morals, manners and muscles - who is ruthless in the boardroom, dignified in the dining room, regularly in the exercise room, fast in the bathroom and irresistible in the bedroom. Please be like me: very intelligent, sophisticated, established, loyal, witty, honest, warm, affectionate, genuinely nice and ridiculously generous. Ideally, you'll enjoy fitness, books, theater (third row, center), good friends, laughing, fine dining, art, tennis and monogamy. Photo a must; full-length oil portrait optional. 3001 ✉

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WINE-TASTING - JUNE 11th—Attend a performance of **"EMPTY HEARTS"** starring Mel Harris & Cotter Smith, and enjoy a wine-tasting with the cast after the show! Call Andrea at Circle Rep: **691-3210**

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DOC's Synergy Party—Young prof'ls, 21-35. **The Grolier Club,** 29 E 32nd St, Wed, June 10, 6 PM. $20pp. **718-279-8596**

2nd Anniversary Party! Sun, 6/14 - 7 PM
JEWISH SINGLES NEWS
Special monthly publication. **Roxy,** 515 W 18th St. **Info/comp issue: 212-348-1755**

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STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Subtly Sexy, Slim—Dark, attractive female, young 40s, likes books, music, movies, could love similar male who's good-looking, charming, thoughtful and bright. Photo, phone please. 8165 ✉

Huggable—Tall, athletic, successful, Jewish professional man, 43, handsome with good sense of humor, seeks lady, under 41, bright, supportive, warm and attractive, who feels communication is necessary for a mature relationship and who enjoys good conversation, music, tennis, ballet, drives in the country, doing Saturday errands together and just hanging out. Note/photo please. 8162 ✉ ☎

Truly Handsome Jewish Male—31, sensitive, focused, solid professional with varied interests, seeks very pretty, thin special woman who understands the difference between character and education. Photo, will exchange. 3261 ✉

Beautiful And Sweet—38, 5'8", Jewish, slim, shapely, stylish cosmetics professional. Seeks a handsome leading man, 35-48, with depth and heart for a lifetime role. Photo. 8164 ✉ ☎

Slim, Pretty, Bright—Seeks smart, kind Jewish male, 37-55, for forever. 3263✉☎

Serendipity—Male professional, smart, handsome, romantic, sexy, loves jazz, conversation, books, laughter; seeks chance encounter with woman any age, race, leading wherever we take it. No Republicians. Phone/photo/resume/ family crest. 5958 ✉

Outrageous Wit And Wink To Match—Pretty, playful, professional woman - enjoys music, art, outdoors, and more. Seeks Jewish male counterpart, 30s-40s, to share good times, bad times and the Sunday NY Times. Photo welcome. 5955 ✉

Recently Separated Woman—39, of warmth and gentleness. Pretty, slim, compelling, sexy, elegant and earthy. Seeks a man to share the riches of loving and the sweetness of desire. Photo please. 3264 ✉

Beautiful, Black, Educated—Female professional interested in sincere, honest, single, white male professional, 32-42, for friendship and possible relationship. 3262 ✉

Attractive, Jewish/Latin Physician—5'5", 39, seeks tall, handsome, sensitive, secure, professional male to share walks on the beach, great dining, romance and travel. Photo appreciated/letter. 8167 ✉

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PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK, NY

Brushes And Briefs—Artistic, attractive female attorney, 5'6", enjoys painting, sailing, movies, seeks Jewish professional male, 35-45, to design possible future contract. Photo welcome. 3259 ✉

European Born And Bred Beauty—Trapped in South FL with East Side pied-a-terre needs rescuing by a well-read, well-bred, charming gentleman with more than a touch of class. Esthetics are important. Photo for reply. 5957 ✉

Male, 50s—Well-to-do (many other pluses including sense of humor), seeks attractive, bright female. Photo, note, photo please. 5954 ✉

Beautiful Blond Female—30, creative, seeks nice, witty Jewish man, 5'8" and up, 30-37, for friendship...? Photo. 3260 ✉

Zesty And Sexy—26, 5'6", 115 lbs - loves cycling/baseball. Seeks a male, 28-32, who's active, bright. Note/photo. 8163 ✉

Widower - Central NJ—NY exec, 6', handsome, 55 (looks younger), sincere, honest, traditional values, financially secure, children grown and gone, ready for Chapter II with attractive Jewish lady with similar qualities and status. Nonsmoker. Please send details/photo. 3258 ✉

Bruce Springsteen Had A Crush—
On me, but I wanted someone tall and Jewish. This 5'5", 115-lb, beautiful female seeks mid-30s guy who loves tennis, music, Boggle, and being an entrepreneur. Cuddling and photo. 5832 ✉ ☎

Attractive Asian Laker Fan—Transplanted California female, 31, likes sports, the outdoors and relaxing at home. Seeks nonsmoking man for serious relationship. Photo/phone. 8166 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 739

BY MARY ANN MADDEN

DI AND CHAS, BATTLING ROYALS? QUEEN MUM

SKLAR THE POLAR BEAR SWIMS IN HEATED FT. LAUDERDALE POOL

WHITE HOUSE PREDICTS ECONOMIC UPSWING

THE GUILELESS MANATEE

Above, dog bites man. Competitors are invited to invent headlines of little consequence and less allure.

Results of Competition 736, in which you were asked to invent definitions for type "O" words.

Report: So much to print. Such little space. Such watch. You are remarkable, you know. Considering your age and height. I loved these. According to the will of Allah, we uncovered duplications. The deeply best-defined prevailed. Some you may see among results. Others include: OCTOPUS—a cat with eight lives. OUIJA BOARD—Berlitz teaching tool. OFFICIATE—to preside over a clambake. OBLITERATE—a prescription written by a gynecologist. OBOE—musical cockney tramp. OLEO—brief yodel. OMISSION—a forgotten mantra. OOLONG—to yearn for tea. ORTHODOX—conventional dentists. OMNIPRESENT—gift suitable for any occasion. OMBUDSMAN—airport chanter and flower-giver. OUTLYING—campaigning in suburbia. OPTIMUM—the very bestest mother in the whole wide world.
OUTSIDE—my window, our personal tree is sunlit and soughing. Sumer is acumen. Flowers are acuity. Go know. And see that you do.

First Prizes of two-year subscriptions to "New York" to:

OOZY—glue gun.
Shirley Homes, Mount Vernon, N.Y.

ODSBODKINS—mismatched lingerie.
Tom Miller, Sawyerville, Ala.

O'HARE—Chicago's rabbit-transit hub.
Natalie Wittenbrook, San Francisco, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

OGRE—a particularly frightful shade of yellow.
Alice Whitmore, N.Y.C.

OLD TIMER—sundial.
Richard Fried, Brooklyn; Joanne Dolan, Cambridge, Mass.

OMELET—the tragedy of an egg that couldn't make up its mind.
Tony Lang, N.Y.C.

And Honorable Mention to:

OLIVETTI—tiny typewriters often thrown from the windows of skyscrapers during parades.
Janet Blume, Providence, R.I.

OCCIDENT—mishap involving a Japanese car.
Bruce Karp, N.Y.C.

OCTOGENARIAN—one who is addicted to V-8 juice.
Wendy G. Glickstein, N.Y.C.

ORGANON—support group for the recently celibate.
Ann Woodyard, Westminster, Col.

OBLIQUITY—Off Broadway–actors' union.
W. J. O'Malley, S.J., Bronx
similarly: Georgia Martoccia, Lakewood, Ohio

OUTLAW—a relative of one's former spouse.
Monica Duffy, Glens Falls, N.Y.

OBSESSION—prenatal visit.
John Sanders, Summerville, S.C.

ORIGINAL SIN—Eve's perfume.
Skip Livingston, Hopewell, N.J.

OFFSET—the cast of Joan Collins's "Private Lives."
Brett Doogan, Tucson, Ariz.

OXFORD—to cross a river on a yak.
Kevin McLoughlin, San Diego, Calif.

OARLOCK—boatman on the Styx.
Irwin S. Epstein, Roslyn Heights, N.Y.

OLEOGRAPH—tablespoon markings on papers used to wrap sticks of butter or margarine.
Richard Planck, East Grand Rapids, Mich.

ODIN—god of contemporary music.
Alice Perry, Washington, D.C.
similarly: Mary Anderka, San Diego, Calif.; Carl Wolfson, Spring Valley, N.Y.

OCCULT—group worship of alien eyeglasses.
Kathy Cusatis, Peekskill, N.Y.

OPPOSE—to sit for an Andy Warhol portrait.
Alicia Ann Chomo, Wilmington, Del.

OPUS DEI—thank God it's Friday.
John B. Rockwell, N.Y.C.

OLFACTORY—rhinoplastic surgeons advertising in the Yellow Pages.
Candy Zakrzewski, Kearny, N.J.
sp. ment.: Patricia O. Simmons, Louisville, Ky.

OKRA—a green or inexperienced talk-show host.
Rita Shefsky, N.Y.C.

OPAL—the stone in a friendship ring.
Molly Graizzaro, Spring Valley, N.Y.

OUTLOOK—dyslexic sentry.
Mary Ann Gorman, Yonkers, N.Y.

OUTER MONGOLIAN—lonely resident of the Gobi desert who keeps revealing other people's heterosexuality.
similarly: Jay Livingston, N.Y.C.; Anatole Herz, Indianapolis, Ind.

OLDSTER—the Reo.
Rachel Pekarsky, Morristown, N.J.

OGEE—a really swell architectural detail.
Julius Callan, N.Y.C.

ORION—recently burnt-out constellation.
Gary D. Thal, Boston, Mass.

OPEN SESAME—a precut bagel.
Diron Keoleian, Coronado, Calif.

OOLONG—as tall as Robert Parish of the Celtics.
Aharon Segal, Silver Spring, Md.

OCARINA—Tulsa stadium.
Matthew A. Berman, Upper Montclair, N.J.

OIL—an English nobleman born in Brooklyn.
Sally Levine, Chicago, Ill.

OEDIPUS COMPLEX—housing facility that rents only to single parents with a child of the opposite sex.
Cassie Graizzaro, Spring Valley, N.Y.

OMELET—a charm worn by a chicken to prevent unwanted births.
Marilyn Napier, Los Banos, Calif.

OVERARCHING—the proliferation of fast-food restaurants.
Candace Grant, Boonton, N.J.

OREGANO—Portland's "Little Italy."
Elisa Shear, Staten Island

OVULE—Christmas egg left by the Easter bunny.
Dr. & Mrs. Myron Leiman, Mineola, N.Y.

ORDAIN—contempt for gold.
M. E. Colby, N.Y.C.

OMICRON—Ancient Greek expression of surprise.
Alvin St. Joigny, N.Y.C.

OPTIMISTIC—faith healer who believes he/she can cure blindness.
Daniel C. Beaudoin, Queens

OVOVIVIPEROUS—Spanish festival of snakes.
Peg Russell, Sarasota, Fla.

OXAZINE—"Playbull."
Kate Smith, Wheeling, Ill.

O LEVEL—exact number of Cheerios in a box.
Craig Allinder, Prescott, Ariz.

ORIENTAL RUG—toupee worn on the Far East side of the head.
Richard Schwartz, Madison, Wis.

OTTOMAN—Germany's comic-book hero.
similarly: Angela Kirshner, Brooklyn;
Marjorie J. Levine, N.Y.C.

ORDERLY—1. aide-de-kempt. 2. well-organized hospital attendant.
1. Susan Harriman, San Francisco, Calif.
2. Fred Blume, Evergreen, Col.

OH—Ancient comic theater of Japan.
Tom Frenkel, Sunnyside, N.Y.

OLDEN TIMES—stack of unread Sunday papers.
Jodeane Albright, Pocatello, Idaho

OAFISHLY—bass-ackwards.
James Doherty, Fall River, Mass.

OBBLIGATO—1. *Sp.* person who is forced to do a cat's bidding; 2. a manic need to be in debt.
Stu Scott, Solon, Ohio;
Carola Spurlock, Hawks, Mich.
sp. ment.: Bernard Yudain,
Greenwich, Conn.

OPIE—annual award for the best Ron Howard look-alike.
Mary Thomis, Providence, R.I.

OXLIPS—clumsy kisser; blunderbuss.
Chris Doyle, Burke, Va.

OOSPERM—egg shampoo.
James Damaskos, Bristol, R.I.

OFF-SPEED—no longer hooked on amphetamines.
Wendy Gottlieb, McLean, Va.

OMENTUMS—foreboding of heartburn.
Karen Bracey, Burke, Va.

OPACIFIER—teething ring.
Herb Martinson, Wheaton, Md.

OMOO—distinctive cry of a whale's calf.
Marge Schauer, Washington, D.C.

OYSTER—the kvetchman, whinemeister, gripe-atollah.
Peaches Clar, Miami, Fla.

OCELOT—large South American cat that moves by swinging rapidly from side to side.
Martin Blume, Sayville, N.Y.

OUGHTIES—the first decade of the 2000s.
Cheryl Frenkel, Sunnyside, N.Y.

OSCILLOSCOPE—mouthwash for sound engineers.
Jim Ringel, Townshend, Mass.

OXYMORON—idiot savant with a clear complexion.
similarly: Nancy Sabarra,
Chapel Hill, N.C.;
Ben Gottlieb, McLean, Va.

OOMPH—the speed of a car while parked.
Sandy Snedeker, Mt. Laurel, N.J.

OBJECTIVE RELATIVISM—the ability to see your family as it is.
Peri Crystal, Scarsdale, N.Y.

OVERWROUGHT—excessive use of ornamental railings.
Audrey Farber, Franklin, Mich.

OZONE—no-parking area at airport.
John Blumenthal, Rye, N.Y.

OSTEOPATH—trail of bones.
Melinda Kevis, Kansas City, Mo.

OLAF—merry prankster and king of the Vikings.
Cindee Leo, N.Y.C.

OOLOGY—the study of Merv Griffin.
Jeff Tenzer, N.Y.C.

OFFER—hit man.
Jill Frenkel, Sunnyside, N.Y.

OYEZ OYEZ—*Yid.* Mutterings of a judge upon seeing Alan Dershowitz in the courtroom.
Robert I. Bernstein, N.Y.C.

OMBUDSMAN—for all you do, this public official's for you.
Joel F. Crystal, Scarsdale, N.Y.

OSCULAR—Hollywood's award for best lip service by a cosmetic surgeon.
Jan Leighton, N.Y.C.

OMAHA—mantra with a punchline.
Kevin Joyce, San Francisco, Calif.
sp. ment.: Jack Rose, N.Y.C.;
Andy Staff, Plymouth, Mass.

OBSERVANT—an alert midwife.
Jack Labow, N.Y.C.

OFFISH—standard response to the question "Where have you been?"
Peggy Smith, Glencoe, Ill.;
Irene K. Unger, Centereach, N.Y.

ODER—polluted European river.
Tom Duffy, Rochester, N.Y.

OPEN-AND-SHUT—lawyers' term for an impossible situation. See also: "Trust me."
Arthur M. Litoff, Dillsburg, Pa.

ORDINAL—a number of small red birds.
Product Perf. Group, Stamford, Conn.

OUTCAST—Amer. film actors in a large crowd scene.
Bob Plunket, Sarasota, Fla.
sp. ment.: Brien Boswell,
Greensboro, N.C.

OBESE—sashes worn by sumo wrestlers.
Robert Dillon, Mayfield Heights, Ohio

OSAGE—anyone who understands the results of Competition Number 736.
Nomi Presby, Teaneck, N.J.
sp. ment: Jesse Kirshner, Brooklyn

OTHERWISE—similarly: Elaine Marshall, Springfield, N.J.
Elaine Marshall, Springfield, N.J.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 739, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 12. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 27 issue. Out-of-town postmarks are given three days' grace.

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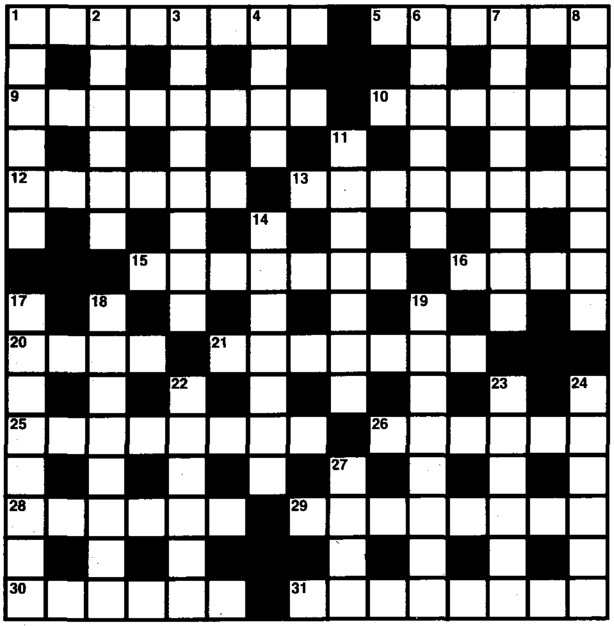
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Parking place with greenery—certain to give delight. (8)
5 Trains one right for added strength. (6)
9 Isn't rude maybe—but doesn't wait for an invitation! (8)
10 Issue catch lines. (6)
12 Within this His Eminence has to hold back. (6)
13 Dwelling with Oriental people in temporary shelter. (8)
15 Charge after a dog, being up-to-date. (7)
16 A river in flood eroding its banks. (4)
20 American newspaper leader that's followed. (4)
21 Disgrace lads can get involved in. (7)
25 Organisation left to slip into chaos. (8)
26 Counsel a daughter against immorality. (6)
28 A whale turned the ship over. (6)
29 Hammer the man about fifty and scoff. (8)
30 Former brown shirt still surviving. (6)
31 Rotten sales-pitch in fair. (8)



DOWN

1 Coppers settle the difficulty. (6)
2 A country without conservationists yet perfect. (6)
3 Prompt with promises to pay—not genuine. (8)
4 Concerned with the Spanish dance. (4)
6 After one port Edward behaved most reprehensively. (6)
7 Argues against ministers. (8)
8 List the Conservative as "circulating." (8)
11 Banner of a Quaker, a hard worker. (7)
14 Performance of top man in the squeeze. (7)
17 Lay out money to advantage? (8)
18 The cabinet takes care—tell doubtful constituents. (8)
19 A jumpy creature often to be seen on the beach. (4-4)
22 Read many a piece of writing about fruit. (6)
23 Give as ordered—make a face. (6)
24 Leave an area troubled by drought. (6)
27 Soft drink that's not highly coloured. (4)

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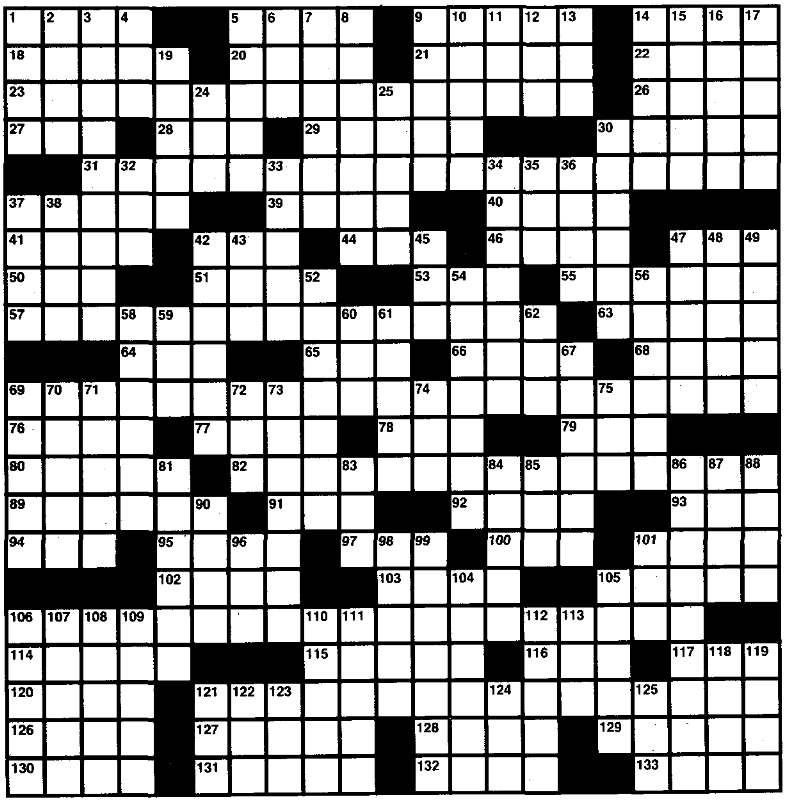
'NON SEQUITURS II' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 In olde times
5 Soviet news agency
9 Reagan co-star
14 Phoned
18 Piece of information
20 Leave out
21 Otherwise
22 Opposite of aweather
23 "Dense? ——"
26 Alias for Jupiter
27 Founded: abbr.
28 Miner's quest
29 Nautical "stop!"
30 Hamlet's people
31 "Philately? ——"
37 Medicinal lilies
39 Endings for Hallow and velvet
40 Give the elbow
41 Hoodoo
42 Math. course
44 Hope to reap
46 Dreadful
47 Dash's partner
50 Street-map abbr.
51 Pirate's take
53 Physicians' gp.
55 On fire
57 "Cruller? ——"
63 Kind of eclipse
64 Org. for teachers
65 "Auntie Mame" star
66 Auction off
68 Chemistry-Nobelist Onsager
69 "Thing? ——"
76 Blockbuster film of '90, with 15-Down
77 Cobbler's product
78 Scot's negative
79 Whopper
80 Occurrence
82 "Apparent? ——"
89 Landlord's offering
91 Coll. in a midwest Manhattan
92 Half a quartet
93 Bar staple
94 Some Bklyn. trains
95 Move on wheels
97 Guy's date
100 Crumpets' go-with
101 Ripped
102 Ancestry diagram
103 Surge of wind
105 Moore's TV boss
106 "Elegy? ——"
114 Casaba, e.g.
115 Word on Spanish air mail
116 Blynken's shipmate
117 Anger
120 Courtroom bargain
121 "Ion? ——"
126 Table extender
127 Cringe
128 Frosts the cake
129 Della of songdom
130 Cravings
131 Believer in Siva
132 Skipper's greeting
133 Killer snakes

DOWN

1 Adams who wed Ernie
2 Stadium yells
3 Assigned to a post
4 #8 on the phone dial
5 After-bath need
6 Lover's Latin verb
7 Preserved fodder
8 Connie or Risë
9 Itsy's follower
10 "We're —— see the wizard"
11 Antipole of SSW
12 Actress Caldwell
13 Hall-of-Fame name
14 Bombay bigwig
15 See 76-Across
16 Now's alternative
17 Silly birds
19 Remarks from Tabby
24 Numerical prefix
25 Dom DeLuise flick
30 Nerds
32 Cowboy's nickname
33 —— -mutton sleeve
34 Modernized
35 Public Enemy ——
36 Gumbo ingredient
37 Partially open
38 In person
42 Egyptian dancing girls
43 Myrna of the movies
45 Start of a Tolstoy title
47 —— Lama
48 Mountains of Missouri
49 Concise
52 Rifle-range goals
54 Guide astray
56 Lounged about
58 Concentrating
59 Between ready and go
60 Solemn promise
61 Endangered layer
62 Bridge-whiz Culbertson
67 Nabokov nymphet
69 At which place
70 Shack
71 Sign-offs, in church
72 Cries of surprise
73 Small alcove
74 Mideast merger, once: abbr.
75 Dutch "not in"
81 Clan plaid
83 Embrace
84 Montana city
85 Apiary resident
86 Old —— (U.S.S. Constitution)
87 Fictional Jane
88 Antelope's playmate
90 Man of the manor
96 Hula wear
98 Athenian public square
99 Old Roman name for Paris
101 Double this for an African fly
104 Do some kissing
105 Kin of a birch
106 Suggest indirectly
107 Free-for-all
108 Cull
109 Takes it easy
110 No longer hungry
111 Indira's father
112 Impatient, slangily
113 Fraction of a franc
118 Sound hoarse
119 They're under lids
121 I, in Einbeck
122 "Why —— Love You?"
123 Possess
124 Prefix for what's new
125 Neptune's domain



Solutions to last week's puzzles appear on page 65.

Which Ferrari?
Be specific!
Mike

Read the ad copy,
genius! -D

THE 1993 TOYOTA MR2. IF IT WERE ANY SLOWER IT WOULD BE A FERRARI.

IMPORTANT!
This car is NEW!
Mention refined suspension, larger 15" wheels and lower profile tires for enhanced cornering and handling.

It's true. The new 1993 Toyota MR2 Turbo beats out the Ferrari Mondial 0 to 60—MR2 clocks in at 6.2 seconds compared to Ferrari Mondial's 6.6.*

But where MR2 really gives Ferrari a run for the money is with price. The MR2 Turbo is a fraction of the cost of a Ferrari Mondial.

So instead of a Ferrari Mondial, buy a 1993 Toyota MR2 Turbo. You'll get a better time 0 to 60, and you'll have a better time with the money you save.

JIM:
CAN WE GET AWAY WITH THIS?
YES? NO? OR WHAT?
TOM

Tom-
What are you? Nuts? Their lawyers will be all over us like a cheap suit!
Jim / Legal

"I love what you do for me."
TOYOTA

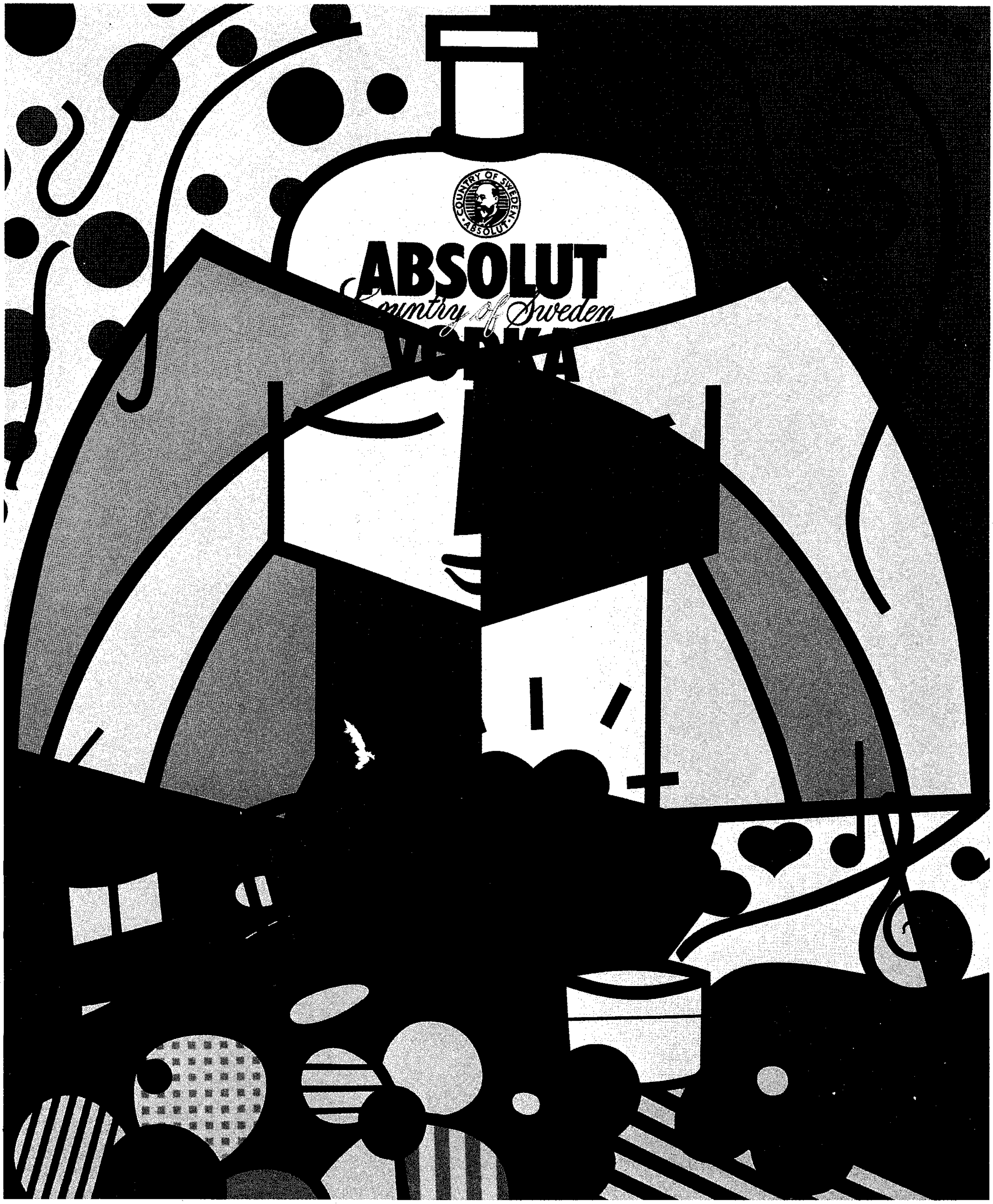
Jim:
These 0-60 times aren't for the new model, but it looks like the '93's will be just as quick
M.

RE: LAST MEETING
Don't forget, it's got a standard driver-side air bag and new/larger brakes

Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. *Road & Track 4/90 and 1/91. Always use your seatbelt. Driver-side air bag is a supplemental restraint system. Buckle Up! Do it for those who love you. © 1991 Toyota Motor Sales, U.S.A., Inc.

MAG CYAN BLACK

JOB NO: 8677 | PROOF 1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